



FRANCESCO BARTOLOZZI, R.A.

BY
J. T. HERBERT BAILY

"Connoisseur" Extra Number

Francesco Bartolozzi, R.A.

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ANSWERING THE CALL FOR HELP

“Connoisseur” Extra Number

Francesco Bartolozzi, R.A.

A Biographical Essay
By
J. T. Herbert Baily

With a Catalogue of the Principal Prints,
and a Six Years' Record of Auction Prices

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FRANCESCO BARTOLOZZI, R.A.

A Biographical Sketch.

THE name of Bartolozzi can hardly be mentioned by the connoisseur and the print collector without a little thrill of emotion. To possess a few of his famous stipple engravings makes any man's study a place of pride and pleasure, and the possessor himself a person to be envied by his friends. For these engravings have not only steadily increased in commercial value—which, after all, is one test of artistic immortality—but they are now prized by students of engraving as the most perfect and beautiful expression of what is now nearly a forsaken art—the stipple being little used as a means of reproduction. Although it cannot be claimed (though it is often, and wrongly, claimed) that Bartolozzi introduced this form of engraving to England, he stands alone as the pre-eminent master of it. It was he who caused it to be “all the rage” among the connoisseurs of the eighteenth century, it was he who founded a school of stipple engraving which had many good and gifted disciples, and by his genius and industry he founded, single-handed, a great collection of prints, which are now amongst the most treasured things in the world of art. It is not to be disputed that he had certain qualities which placed him above all his contemporaries who practised stipple engraving. The extraordinary ease and grace with which he wielded the graver, the exquisite delicacy of his touch, his greater sense of light and shade, give to his engravings, from the point of view of technique, a perfection which no one else obtained in this medium. And this technique is the perfect means of expressing his ideals of beauty. One may marvel at the extraordinary sensitiveness of his touch when one examines one of his prints through a microscope, but after all, that is not the way to look at a print, and putting technical analysis on

one side, Bartolozzi's works appeal to everyone by their qualities of softness and their luminous effect, by their charming gracefulness and tenderness, and — to the popular mind — by their elegant sentimentality.

To the student of English social life, and of art as it affects society, Bartolozzi prints have another significance—they are completely characteristic of the culture and taste newly awakened at that period in England, and expressed by the old-fashioned word of "chaste." Directly inspired by the Italian Renaissance, they appealed strongly to the love for classical art, which, very late compared to the other nations of Europe, now invaded the middle classes of this country, after belonging exclusively to the aristocracy. It must be confessed, that in pictorial art, England has been very backward. We can boast of very few painters before the eighteenth century—the court painters of the Stuarts, Sir Peter Lely and Sir Godfrey Kneller, were both Germans—but at the time when Bartolozzi came to England we had begun our history of painting in a blaze of glory. Many of the great names in English art belong to this period—Reynolds, Gainsborough, Raeburn, Romney, Hoppner, Wilson, Hogarth, Morland, Lawrence, to mention but a few, come in a cluster in the latter half of this wonderful eighteenth century. Their genius penetrated downwards to classes which before had been darkly ignorant of art, and even the host of mediocrities who surrounded them, helped at least to cultivate certain ideals, and to establish a certain standard of taste. The classical ideals of Italy were dormant. In quite a "chaste" way the English people allowed themselves to taste a pleasure in the beauties of the human form, though they still preferred it "decently draped." Cupids however were not thought to be too shocking, and these, with beautiful nymphs slightly robed, were subjects permitted even to be copied in young ladies' academies, and were lavishly used in designs for book-plates, head and tail pieces, and invitation cards. We may smile now at many of these feeble little strivings after the classical ideals of beauty, but at least they were evidence of a newly-awakened sense of art in English Society.

Bartolozzi was one of the men who came on the tide of this enthusiasm for classic art, and he lifted it above the merely pretty

trifling of amateurs. He gave the English public their cupids and their nymphs, and they loved him for them, but his cupids and nymphs were drawn with perfect and delicate skill; and he gave them something more; he reproduced for them many of the great works of the Italian masters, so that they had before them the true ideals of beauty. He worked also hand-in-hand with their own English masters, and such men as Joshua Reynolds were happy in having engravers of skill, among whom Bartolozzi takes high rank, to interpret their genius in black and white, and make it familiar to the great public. Bartolozzi, indeed, more than other engravers of his time, expresses most perfectly the characteristics of English taste and beauty belonging to his period, and both in his classical subjects and in his reproductions of portrait-paintings, this Italian is closely associated in our minds with the spirit of culture and fashion in eighteenth century England.

Francesco Bartolozzi, to give him his full name, was born at Florence, in the year 1727, and was the son of Gaetano Bartolozzi, a goldsmith. His family was already an honourable one in Italy, and belonged in earlier days to the noble order rather than to the bourgeois class. For a future artist it was well to be born in Florence, and the son of a goldsmith, for in such a city, and in such a home, a child's imagination would be quickly stirred by the works and tools of Italian art. Though art in Italy was decadent at this time, the genius of the great masters remained as a glorious heritage and tradition. The very stones of Florence cried out the fame of the painters of the Renaissance, who had lived and laboured here. The Florentine galleries and churches contained many of the immortal and priceless treasures of the classical school. Florence itself, a city built in beauty, and haunted by old ideals, was a continual inspiration to an artistic soul. So young Francesco, born in this environment, was naturally educated in classical forms of beauty, and in the goldsmith's shop learnt, as many other goldsmith's sons, to handle, when still a child, the pencil, the graver, and the brush. His father was an engraver as well as a craftsman—there are specimens of his work in the British Museum—and he did not baulk the ambition of his young son to become something more than a designer in metal. Having learned the

elements of drawing, and to use the graving tool with ease and dexterity, Francesco, at an early age, became a pupil in the Academy at Florence, under the instruction of Ignazio Hugford, an Englishman born in Flanders. Hugford was an historical painter of no great ability and of but little inspiration, and young Bartolozzi could have learnt nothing worth learning from him as regards colour and brush-work. But he provided models and gave lessons in artistic anatomy, and in this school Bartolozzi learnt to draw the human form with an accuracy of line and gracefulness of touch which became afterwards his most valuable qualities as an engraver. Here, also, in these early years, he studied the antique with an awakened enthusiasm, and soaked his spirit in classical traditions.

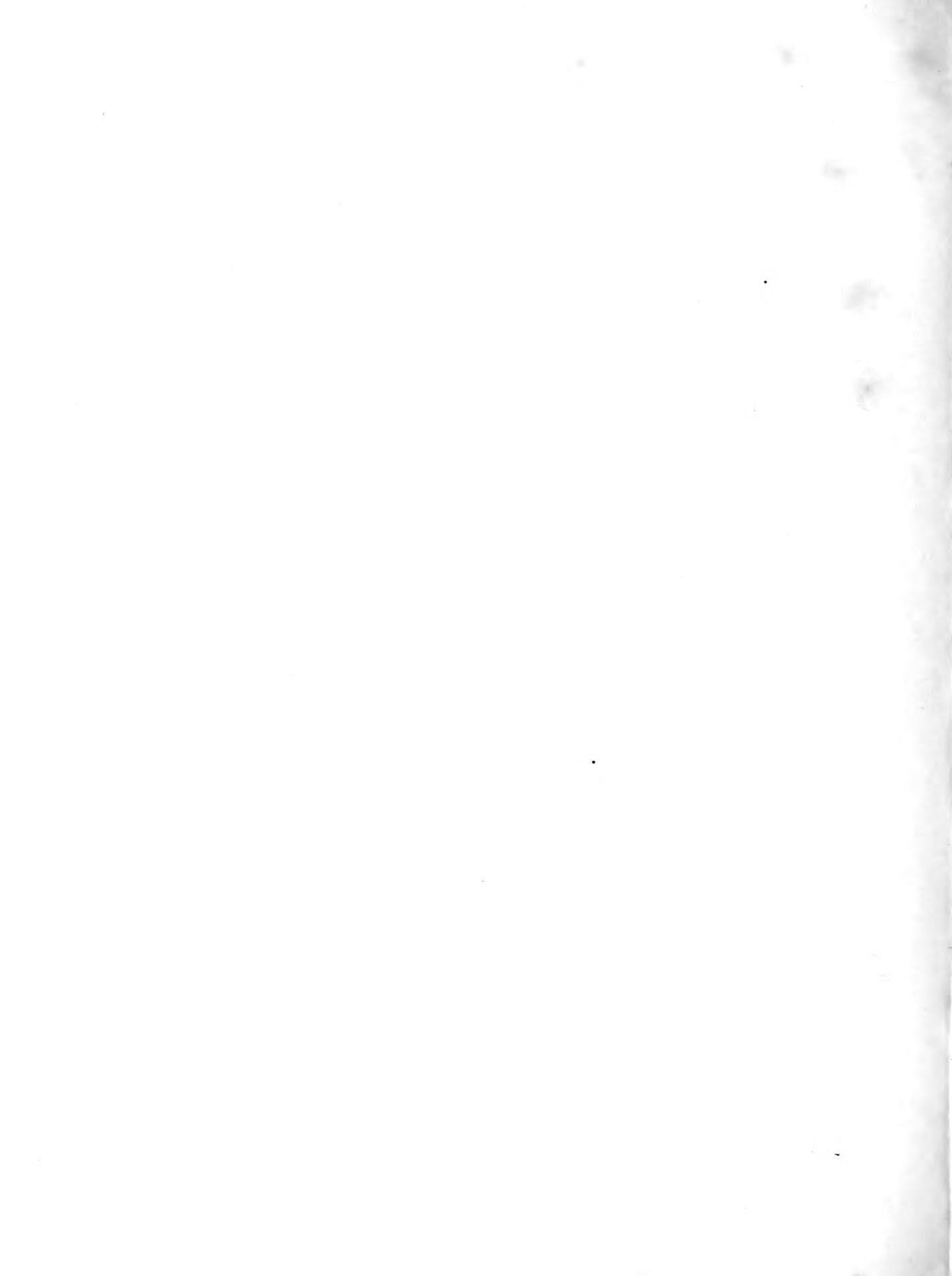
Not only Italy of the Renaissance was to be seen by him in Florence with all her beauties of colour and form, but some of the glories of Greece and Rome from which the Florentine painters had received their *vita nuova* were gathered in the great galleries of the city with their divine realisation of the perfect human form. It is not surprising, therefore, that Bartolozzi should have been a life-long interpreter of classic models.

During his boyhood in Florence Francesco made one comrade who was to be in after years his closest friend and his constant collaborator. This was Giovanni Battista Cipriani, a pupil like Bartolozzi at the Florentine academy, and curiously like his fellow-student in temperament and taste. Cipriani was influenced in the same way by the Italian classics, and had the same enthusiasm for the beauty of the human figure, and especially for female loveliness. He belonged to an old Pistoja family and received his first instruction from an English painter named Heckford who had settled at Florence. After some years' study in Rome his graceful drawings gained great popularity and attracted the attention of Sir William Chambers, and Wilton the sculptor, who invited him to England, to join a little band of brother-artists of Italy who were exercising a great and worthy influence upon the new English school of art. Cipriani, therefore, came to our country in 1755, and settled in London as a member of the St. Martin's Lane Academy, where his charming designs soon attracted the favour of art patrons and connoisseurs. It was to this friend and



Drawn by G. Cramer R.A. Engraved by T. Whitbread & R. S. Printed in the Library

(Venus surrounded by Cupids,



A Biographical Sketch

compatriot that Bartolozzi first turned when he too, some years later, received a call to England. But before that time he had perfected his training in other schools. After a brief visit to Rome, where he received the revelation which the Eternal City always has for the soul of an artist, he was articled, at eighteen years of age, for a term of six years, to Joseph Wagner at Venice. This man Wagner was an engraver of historical subjects, and a print-seller with a European connection. As an artist he was of little account, and there is no doubt that but for Bartolozzi's early influence and natural genius he would hardly have escaped degradation during this apprenticeship. Wagner was simply a man of business, and he set his pupils to reproduce any pictures that pleased the fashion of the time, in order to supply the market. Bartolozzi seems to have been his drudge, and wasted his talents in engraving with laboured diligence the enormous plates of Giacomo Guarana, and ecclesiastical subjects by Italians of second-rate ability. Some of these are signed *Gian Batta Piazzetta, pin. (F. Bartolozzi, sculp. J. Wagner, recognorit et Vend.)*. But in spite of this hack-work Bartolozzi's taste was not ruined, while his hand naturally acquired a technical ability. In Wagner's print-manufactory (it was nothing else than that) he at least learnt very thoroughly various processes of the engraving art, and a quickness and certainty of execution very valuable to him later on. At the same time he allowed his originality some scope. "Nor indeed," says Tuer* in his biographical study of Bartolozzi, "can any grave deterioration or serious arrest of development be traced in his work as a result of the copying of bad pictures at this stage of his career. A certain waste of time and the negative loss of the advantage of fine models must of course be lamented, but as soon as he was emancipated from working for corrupt tastes, his free and masterly style and sweetness of touch became more and more apparent. In the course of a short time he may be said to have loosed his graver from all restraint and thenceforward to have given full play to his transcendent abilities." While still working for Wagner he indulged his fancy in original composition, and his favourite means of expression were drawings in black and red chalks on white paper. The influences of his early life were now revealed in

* *Bartolozzi and his Works*," by Andrew W. Tuer, F.S.A. 2 Vols., 1882. *Leadenhall Press.* ix.

these delightful examples of his original art. The Greek and Roman mythologies were the source of his inspiration, and in his goddesses and Bacchanals, his nymphs and cupids, he shows that wonderful knowledge of the human anatomy and that delicate sense of female beauty which he had learnt rather by intuition than training in his native city. These drawings have all the qualities of his later work in engraving, a beautiful luminance, an exquisitely graceful line, a softness of touch, and a sweetness of expression, which have been so often praised and must never cease to be admired. They prove conclusively that Bartolozzi was no mere copyist, that as an engraver he did not rely only on mechanical fidelity of reproduction of other artists' designs, but that in taking a design or interpreting a painting by the graver he gave full scope to his own temperament and invested his subjects in his own characteristic spirit.

During his apprenticeship in Venice, Bartolozzi met, and fell in love with, a young lady of high birth, named Lucia Ferro. One would like to know more about this lady and of the romance that entered into the life of this young artist, but, to tell the truth, history is silent about much concerning Bartolozzi. There has been no revelation of the man's soul, save as it is expressed in his work. In England he was, it seems, a simple, genial man, open-handed with his money, devoted to his work, and modest about his abilities ; but of his passion, or of the weakness of his heart we know little. Yet there is some secret behind his relations with the Donna Lucia. We may guess that her family was not too well pleased with the match between their daughter and this young Florentine, who at that time was unkown to fame, and of no fortune save the skill of his right hand ; but we know that soon as his apprenticeship was over, he gave hostages to fortune, and married her. It was doubtless owing to her family influences as well as to his own talent, that he received the patronage of one of the great ecclesiastics of Rome, Cardinal Bottari, and at the invitation of his powerful friend, the young husband and wife took up their residence in the Eternal City. Here a son was born to them, whom they christened Gaetano, and doubtless in those early days poverty was a thing to laugh at, with love around a little cradle, and with the

glamour of future fame before their eyes. For some reason or other, however, Bartolozzi does not seem to have succeeded much in Rome. He was always industrious, and seized his opportunity to copy the works of Domenichino, and other great masters. Commissions for engravings or paintings, or the red chalk drawings, did not flow in as fast as might have been hoped from the influence of the Cardinal. It is claimed by his early biographers that he was favoured by Ferdinand IV. of Naples, by the Emperor Francis I. of Austria, and by the Medici rulers of Tuscany, but this patronage could not have amounted to much, as some years later, he was willing to exile himself for the not very magnificent salary of £300 a year. We find also that he returned to Venice with his wife, and again took commissions from Joseph Wagner and other print sellers, through whom he became known to the collectors and connoisseurs in London, where there was now an eager demand for classical paintings and engravings. His reputation came to the knowledge of Richard Dalton, keeper of the Royal collection, who, in 1763, was sent by George III. to Italy to purchase pictures, drawings, medals and sculptures. Dalton's career was very curious, and deserves a word or two. He was born about 1720, at Deane, in Cumberland, and was of quite humble origin. Coming to London, he was apprenticed to a coach-painter in Clerkenwell, and while painting armorial bearings on coach panels, discovered in himself a talent which he thought was worthy of better things. He studied drawing and engraving, and became an etcher of a certain mechanical ability, though without much native genius. He produced a number of plates which found favour with the public, and made his name well known, among other subjects being the Holbein heads, of which Tuer says, rather cruelly, that "the best that can be said of them is that a quantity of good copper was spoilt." For a time he studied in Rome, and here, meeting Lord Charlemont, accepted an invitation to accompany him to Greece. Upon his return he was appointed librarian to the Prince of Wales, afterwards George III., and, as already mentioned, was subsequently sent by the King on a mission to Italy.

Whatever may be said of Dalton's own work, he at least deserves praise for having recognised the genius of Bartolozzi, and

praise also, as a business man, for driving a good bargain. It was he who offered Bartolozzi a contract of £300 a year for a term of three years, if he would go to England in his employ, with a promise of becoming engraver to the King. He also commissioned him on the spot to do a series of etchings from drawings by Francesco Barbieri, commonly called Guercino. Bartolozzi accepted both his commission and the contract, and in 1764, at the age of thirty-seven, left Italy for ever.

He left it alone, and Lucia, his wife, not only remained behind then, but never rejoined her husband. She had borne him several sons and daughters, though all died young save Gaetano, the eldest, who afterwards, as a young man, went over to his father in England, while his mother still remained. What was the meaning of this separation? Why did Lucia Bartolozzi stay solitary in Venice, while her husband, whom she had married for love, for whom she had left her family, when he was poor and far beneath her in social rank, was now living in comparative luxury, flattered by great men, and famous throughout Europe? History is often annoying in its silence. There are so many things we would like to know, and we can only grope blindly in the caverns of the past. This is one of the secrets which history does not reveal, and by an amazing coincidence, there is another secret, and another marriage of another artist, living at the same period as Bartolozzi, and precisely similar in the bald facts which suggest a hidden drama. George Romney left his wife, when, as a young man, he came in poverty to London to seek his fortune. With him and her it had been a boy and girl marriage, as with Francesco Bartolozzi and Lucia Ferro. He had parted from her when London had called to him with that seductive voice which has lured so many men on to ambition, to fame, to fortune, or to despair and death. Romney was one of those who gained success, but his wife never came to share it, and man and woman who had been "joined together till death do part," joined each other after their separation, only when death beckoned to one of them—the husband. This also is a mystery that has never been explained, though Mrs. Humphrey Ward has imagined an explanation in her novel, "Fenwick's Career." Not even a novelist has suggested an



See further Biographical page

J. B. C. 1745

The GIRL and KITTEN.

Indulge her Childhood, and the Nursling spare

Dryden



explanation of Bartolozzi's case. What passionate antipathy had taken the place of love, what coldness had chilled two hearts which once had loved, what secret tragedy had made it better for Francesco and Lucia to live apart, we have no means of knowing. The woman's fate was the worse. In such cases it always is. Bartolozzi, at least, had the consolation and the joy of his work. His wife had not even the consolation of her children. All but one died like the flowers of spring, and that one—Gaetano, the first-born, left her to go to his father. She was lonely, lonely in the worst way, when, long after the death of the husband with whom she had not lived for so many years, she became blind before she groped her way at last to the restful grave. It is all a curious tragedy, very pitiful, whatever may be the details of it.

As already mentioned, it was to his former schoolfellow and comrade Cipriani, that Bartolozzi turned upon his first coming to England, in order not to feel quite friendless in a foreign country. Cipriani, who had been here some years, received his compatriot warmly. They shared lodgings together in Warwick Street, Golden Square, then a place of some style. According to Tuer, Bartolozzi's first work in England was to complete the commission for the series of engravings from Guercino's drawings, which had then passed into the Royal collection, and among other of his prints of this period which immediately gained the admiration of the collectors were the famous line engraving, called "The Silence," after Carracci, representing the Virgin and Child and St. John, and the most beautiful and charming "Sleeping Boy" after Sirani. But Bartolozzi soon discovered that in order to satisfy the fashionable taste of English society, he must adopt a new method of reproduction—the stippled style of engraving. This method had been known, but not extensively used, by artists of the sixteenth century, such as Dürer and Lucas van Leyden. Later it was adopted by Ludwig von Siegen, the inventor of mezzotint, who (as we learn from that admirable book by Mr. Alfred Whitman—"The Print Collector's Handbook") alluded to it in his letter to the Landgrave of Hesse, dated 1642, as "a method hitherto very

uncommon, called puncturing, executed entirely with points, and with great labour."

But although not a new discovery, it was not until the eighteenth century that stipple engraving with an improved method of technique became really fashionable, the impetus being given to it in France, to which England owes such an enormous debt in all branches of art. A few words of explanation as to the process may be interesting to those unacquainted with this technique. In the ordinary way of engraving, a copper plate was coated with wax, and the engraver then sketched out his subject with an etching needle, these lines afterwards being bitten on to the plate with acid. The wax was then removed, and the engraver went over the bitten dots with a finely pointed tool called a stipple graver, with which he put in, at the cost of considerable labour, and only by the surest and most sensitive touch, the fine effects of light and shade required in this style of engraving, which depended entirely for its success upon the appearance of softness and delicacy.

The first English engraver to successfully adopt this method was William Wynne Ryland, who had learnt it from the French engraver Jacques Philippe le Bas, and who reproduced, in stipple, the pretty, but rather insipid, water-colour drawings of Angelica Kauffman, that beautiful and charming creature who had just come to live in London. Ryland gained a widespread popularity by his association with "Miss Angel," as she was called by her English friends, and it was the cause of a turn of the wheel in his amazing ups and downs of fortune. Born within the dark shadow of the grim Old Bailey, where his father, an engraver also, was imprisoned for debt, William Wynne Ryland was marked out for a tragic destiny, though he enjoyed a brief flight of dazzling success. The story is well known how Blake, the poet artist and visionary, was taken as a child to see this famous engraver, and said with the gift of prophecy: "I don't like that man's face. He looks as though he were born to be hanged." And truly enough in the intellectual melancholy face of Ryland there seems to have been a kind of fore-warning of a tragic fate. But for a time fortune seemed to flout this ill-omen. Ryland went to Paris, studied under the famous painter Boucher, learnt le Bas's secret, and came to England again

with this new style, which became a fashionable craze. He was appointed engraver to George III., and afterwards, in partnership with a pupil named Henry Bryer, opened a print-shop at the Royal Exchange. He might have made a fortune, and did earn a very large income; but he led a life of dissipation, and his wild extravagance was far in excess of his earnings, so that he became a bankrupt in 1771. It was then that he went to Angelica Kauffman, penniless, to beg her for the loan of her portfolio so that he might reproduce her water-colours in stipple for coloured prints. The success of these reproductions was immense. Angelica's sentimental designs appealed enormously to the English public as they were interpreted by Ryland's exquisite skill, and the engraver once more enjoyed prosperity, starting a new business, for the sale of his prints, at 159 Strand. To that shop Bartolozzi went frequently, and from William Ryland he received his first lessons in stipple engraving. It is to the credit of Ryland that he met this Italian, not as a rival to be feared, but as a friend to be encouraged, and it does not lessen Ryland's own genius, and his merit in having been the first to introduce the style into England, that Bartolozzi soon became pre-eminently the greatest master of that style, giving to it a delicacy and grace and charm which even Ryland could not equal. It was to Bartolozzi that Ryland turned in his last agony. There was in his soul some moral weakness which led him to destruction. Though he had recovered from the first ruin of his fortune he plunged again into reckless expenditure, and then into disastrous debt. Perhaps he could not escape from the evil influence of that grim prison in which he had passed his childhood, where poor devils boasted of their prodigal adventures, fostered the gambler's instinct of a toss for fortune, with ruin on the wrong side of the dice, and dulled the fine edge of conscience and the moral code by rubbing shoulders with rake-hells and men who had staked and lost their honour. Faced with social disgrace Ryland madly endeavoured to retrieve his position by a criminal act. Using his skill as an engraver he forged some notes, and as was inevitable, was found out. It was no longer social disgrace that faced him. Death, in those days, was the punishment for forgery, and it was death,

that, after his madness, Ryland faced like a gentleman. To us who do homage to his genius, who have lingered long and lovingly over his superb prints, it is a frightful thing that King George should not have exercised his royal prerogative of mercy upon his own engraver, and though Ryland had been guilty of a grave crime, our blood boils at the vision of that young man (described in such vivid detail and in such loving language by Mr. Horace Bleackley in his interesting and scholarly book "Some Distinguished Victims of the Scaffold") passing in a felon's cart amidst a foul-mouthed crowd, but holding his head high, and gazing with steady eyes into the face of King Death, to that shameful gallows. While he was in prison he begged for a brief respite that he might complete a partly finished plate after Hamilton of "King John ratifying Magna Charta." His wish not being granted he sent to his friend, Bartolozzi, and asked him to finish it for the benefit of his wife. Bartolozzi promised to fulfil the doomed man's desire—one would have liked an account of that last tragic interview between two of the greatest engravers of the age, and between these two men who had known each other intimately and had worked with enthusiasm for the same ideals—and the Italian engraver faithfully carried out the commission, lavishing all his skill upon the plate in which every line was haunted with the painful memory of the unfortunate gentleman, so it is generally regarded as one of Bartolozzi's finest achievements.

During his three years' engagement with Dalton, our engraver worked industriously, and reproduced many of the paintings in the Royal Collection, and in other collections in England. As soon as he was liberated from his contract he was able to make a considerably larger income owing to the commissions which were eagerly thrust upon him by the print-sellers and connoisseurs. Among his best employers was Alderman Boydell, the celebrated publisher, from whose printing presses at the shop in Cheapside came so many of the finest and most famous engravings of the Eighteenth Century. John Boydell, Bartolozzi's friend, was a man of genuine artistic knowledge and taste, and of fine enthusiasm for the engraving arts. As a generous patron of the engravers he helped many a young and unknown man to fame and financial success,

and though at the same time, of course, Boydell was consolidating his own fortune, yet it was not in an entirely commercial spirit that he conducted his business. Very daring and adventurous, for instance, was his illustrated edition of Shakespeare's works, which involved him in an expenditure of £150,000, and nearly caused his ruin owing to the French Revolution, and the loss of so many of his distinguished patrons on the other side of the channel. From 90, Cheapside, Boydell removed to the Shakespeare Gallery, at 6, Pall Mall, which became the rendezvous of fashion and art. With many noble connoisseurs it was a usual thing, after breakfast, in St. James's, to "see what Boydell had got in the way of a new thing," and to pass judgment upon the method and style of some new painter or engraver brought to their notice by Mr. Boydell. This fashionable world still comes to the exhibition at Messrs. Henry Graves & Sons', the direct successors to the Boydells. The present print-publishing business is carried on in best traditions of Mr. Alderman Boydell, and is renowned in the world of art. Bartolozzi engraved a great collection of plates for this firm, including a large number after Guercino, Annibale, Carracci, Carlo Dolci, and after his friends Cipriani, Angelica Kauffman, and Joshua Reynolds. Among the most celebrated plates, however, which he engraved for the Boydells are his "Venus, Cupid and Satyr," from Luca Giordano, "The Lady and Child," from Sasso Ferrato; "Mary Queen of Scots and her son James I," from Zuccheri, and his "Clyte," from Carracci, which is generally considered to be his masterpiece.

At this time, Bartolozzi was a man of some social standing in England. As officially-appointed Engraver to the King, he had a kind of diploma, which at that time was of some account, and in 1765 he became a member of the Incorporated Society of Artists, in whose rooms he exhibited annually original drawings, and proofs and plates after Carracci, Giordano, and others. The greatest honour, however, that was given to him by those whose opinions he prized most, was his appointment as an original member of the Royal Academy, which was founded in 1769, with Joshua Reynolds as its first president. It was certainly due to Reynolds, who had the highest opinion of Bartolozzi's ability, that the engraver took his seat by the side of the foremost painters of England, receiving

their homage to his genius as "The Engraver of the Graces," as he was rather felicitously called. It is pleasant also to know that Battista Cipriani, his old schoolfellow at Florence, was also one of the first members of the Academy. Seldom in art has there been two friends whose services so closely coincided. Both born in Florence, both trained by English masters, domiciled in Italy, following each other closely to Rome and then to England, they were united here again by a delightful partnership of talent which produced many of the most charming prints which the collector may possess. It may be claimed that Cipriani was the more original of the two friends, for it was he who provided many of the designs for Bartolozzi's stippling-graver. But really it was a very close collaboration. Cipriani owed as much to Bartolozzi as the latter to his friend. Their style and choice of subject were very similar, and when Cipriani rapidly sketched out a classical design of nymphs and cupids and graceful creatures of an allegorical character, Bartolozzi engraved them with a wealth of new detail, and elaborated them with an exquisite sense of form and decorative effect which gives him a sufficient share of originality. The two men thus worked hand in hand to supply the public demand for these stipple engravings of classical sentiment, and neither cared to claim any superior merit. It was sufficient for them both that together they were able to produce, with immense rapidity, and always with the most conscientious care for the ideals of their art, such a number of beautiful plates. It is not often that two artists' minds have worked in such harmony without the slightest jealousy or egotism. One branch of their art was of a somewhat modest character, and would nowadays be considered beneath the dignity of celebrated men. They produced an immense number of "benefit tickets," and invitation cards for fashionable balls, and noble or civic receptions. In many cases Bartolozzi engraved these for his patrons free of charge. He worked so rapidly, and was so naturally modest and generous with regard to his work, that to engrave a design for an entertainment seemed to him of not much account except as a means of showing a little graceful courtesy to distinguished patrons. Yet, many of these "benefit tickets," as they were called, are gems of art, and prized by collectors now as most

precious treasures. The majority of them were designed by Cipriani with his graceful allegorical fancy, and Bartolozzi engraved most of them entirely by hand, instead of setting his pupils (as was his practice when he became successful) to work in the roughest part of his stipple before he transformed them by his delicate and magic touch. In many ways they are most characteristic of the genius of the two friends, as well as of the artistic taste of their time. "How very chaste!" would have been the expression of the charming ladies who received such invitation cards to balls and events at Holland House, cards to be treasured up in the fancy boxes where the pretty Jane or the gentle Lucy kept her dance programmes ticked with the dances for which she had obtained partners, with a few pressed flowers fragrant with tender memories, with a packet of scented love letters which perhaps had led to matrimony and a nursery full of charming children, or perhaps only to a secret little romance which would call tears to the eyes of spinster ladies when they remembered their youth. Some of these benefit tickets may still be found occasionally in country houses, treasured by the great-great-grand-daughters of those dear ladies who had been ravished by the genius of Mr. Bartolozzi when they received an invitation to a ball at the Mansion House, or to a soirée at the beautiful Duchess of Richmond's.

It is also interesting to note here that the stipple engravings of Bartolozzi and his school were not only sought after by London Society and fashionable patrons of art. They spread an artistic culture throughout the substantial middle class of England, which until that time in the Georgian period had been but little influenced by art. And in small country houses far from London, and even in farm houses and the rustic dwellings of comparatively poor but "genteel" folks, the walls of the ladies' sitting room were adorned with engravings and colour prints in the classical and allegorical style then so much in favour. Many of them were feeble imitations of Cipriani and Bartolozzi, pretty enough in their oval frames, but insipid and sentimental. But here and there, far away from London, the connoisseur who goes into these old country houses, is surprised and delighted to find (sometimes relegated to the bedrooms), a genuine print with Bartolozzi's signature

attached, beautiful on the walls, where it has hung for several generations. It is one of those interesting signs that the art movement in eighteenth century England was exceedingly popular, and spread throughout the country.

Bartolozzi's nomination as an original member of the Royal Academy, was the cause of one of his masterpieces of engraving, for he was entrusted with the task of engraving the Diploma to which the King puts his sign manual when an artist is appointed an academician or an associate. It was Cipriani who invented the design, which is one of real beauty and dignity. Art, represented as a beautiful woman, crowned and enthroned, is supported by Hercules and Apollo, on either side, representing labour and genius, while at the feet of Art, listening to her dictates, sit the three sisters, Architecture, Sculpture, and Painting. On the left is Britannia, with the British lion posing at her feet and gazing upon the scene with that stolid air of stupidity, which is, it must be confessed, the general attitude of the British public towards the ideals of art, though less so at that time than now.

Cipriani had sketched out this quite effective design, but the greatest credit is due to Bartolozzi for the magnificent work of his engraving, so perfect in its technique, so full of grace, and beautiful light and shade. It was a worthy diploma for the membership of an institution, which, in spite of all later abuse, has always been of the greatest influence in English art. Nowadays there are few things more prized by collectors than one of these proofs inscribed with the name of the academician and signed with the Royal hand.

Unfortunately Bartolozzi's honour in being one of the original members of the Royal Academy did not go unchallenged. By the terms of membership he was not strictly eligible by his profession as an engraver, and he was elected formally as a painter. It is generally supposed that he exhibited a painting for this purpose, but there is no record of any such picture having been presented, and indeed, although in his early days he had used the brush as well as his graver and his pencil, it is almost certain that at this period of his life he was entirely occupied with his plates. Sir Joshua Reynolds, who recognised his genius, and the great debt due to his power of reproduction in which there was so much originality



G. B. Cipriani, R.A., Del.

F. Partolossi, R.A., Sculps.

THE JEALOUSY OF LORD DARNLEY.

and individualism, showed the best judgment in placing such a man upon the first roll-call of his Academicians, but by doing so he excited the jealousy of other engravers, who considered themselves to have an equal right of election as Bartolozzi, one of them did not hesitate to challenge the academy on this score. This was Sir Robert Strange, whose Scottish temperament was roused to intense anger by the preference shown to his Italian competitor. Strange himself was an engraver of high merit, exhibiting a fine boldness of line, though his drawing was considered by contemporary critics to be somewhat faulty. He had more than one grudge against Bartolozzi, for he had come in conflict with him when he was still in Italy. That was when Dalton, the keeper of the King's collection, had gone on his mission to obtain Italian works of art, and to commission Italian engravers to reproduce the works of the old masters. Having taken Bartolozzi under his protection, he used his own name and office to obtain permission for him to reproduce pictures not accessible to ordinary engravers. Strange accused him of working in this way in an underhand and dishonourable manner, pretending that he thought of purchasing such pictures on behalf of George III., in order to get access to them for Bartolozzi, to the prejudice of others who could not command such influence. Strange alleges that in the case of the Aldrovandi "Sleeping Cupid" he was refused permission to copy it on the ground that Bartolozzi was making a drawing of it to submit to George III. through Richard Dalton who had recommended its purchase, whereas the truth was that the drawing was never sent to the King, but remained in Bartolozzi's possession for the purpose of an engraving. Another of Strange's charges was even more serious against the honour of Dalton, and in the opinion of his accuser, against Bartolozzi himself. When Strange first met Dalton at Bologna, Dalton replied unsuspiciously to the Englishman's questions as to what pictures he intended to copy, in order to engrave them afterwards. Among those he mentioned were "The Circumcision," and "Abraham putting away Hagar" by Guercino, and "Ss. Peter and Paul," and the "Cupid" by Guido Reni. To Strange's surprise and mortification he found that Bartolozzi was commissioned by Dalton to reproduce exactly the same pictures, in spite of the

emphatic denial of any such intention. When Bartolozzi first came to England, Strange inspired certain paragraphs in the newspapers hostile to his reputation, and afterwards upon his election to the Academy returned to the charge in a pamphlet, published in 1775, entitled "An Inquiry into the Rise and Establishment of the Royal Academy of Arts, to which is prefixed a Letter to the Earl of Bute." Among the other accusations against Bartolozzi, was one pretending that the Italian engraver had gone to his friend and compatriot Cipriani to beg for an exhibition painting, for the purpose of securing his own election to the Academy.

At this date it is extremely difficult to enter into the merits of Strange's arguments. The last charge may be dismissed entirely, for there is no evidence that Bartolozzi ever did present a picture to the academy before his election, and in any case he had enough original genius, as is proved by his works, not to need the assistance of any friend so to obtain any honour in a fraudulent way. As regards the accusation about obtaining access to the works of the Italian masters, it does seem as though Dalton had rather strained his influence as the agent of the English King in order to obtain an unfair advantage over other engravers. But be this as it may, there is nothing that reflects upon the honour of Bartolozzi himself, who was entirely in the hands of Dalton, and had no reason to refuse his commissions. The whole business must be read in the light of Strange's character. He was an impetuous, self-willed, hot-tempered Scotsman, whose early training and temperament tempted him to a violence of statement in excess of the plain facts. As a young man he had wielded the claymore at Prestonpans on behalf of the Pretender, and he was never a man of peace, though to all accounts an honest and courageous gentleman. He took himself and his art seriously, and at one time seriously neglected his opportunities by contemptuously refusing to engrave certain poorly inspired pictures in the collection of King George in order to follow his own inclinations to reproduce the great masters of Italy. But his admirable talent secured for him later a strong reputation in Europe, and, as he described himself with pardonable pride on the title page of the pamphlet mentioned above, he was a "Member of the Royal

A Biographical Sketch

Academy of Painting at Paris, of the Royal Academy of Rome, Florence and Bologna, Professor of the Royal Academy at Parma," etc. He always possessed some characteristics of the soldier of fortune with a swash-buckling manner and a truculent temper, and though, as already said, he took himself seriously, his self-opinion was not altogether shared by his contemporaries.

Bartolozzi was urged by his friends to reply to the attack, but very wisely answered not a word and accepted it with philosophical indifference, the result being that it was quickly forgotten, and did not in the least injure Bartolozzi's reputation in England. William Carey, one of the Italian engraver's most intimate friends, wrote in "The European Magazine" for 1815, that Bartolozzi was never conscious of having intentionally offended or injured Strange, either abroad or at home, and that he was of opinion that it was only natural for an artist of Strange's acknowledged abilities to feel hurt by the reception of a foreigner, like himself, into the Royal Academy, when the governing body refused to admit their own distinguished countryman. The private feud which had been fanned into flame by Sir Robert Strange eventually died down in the heart of that artistic Scotsman, and in after years there was no ill-feeling between the two masters of engraving. Each of them paid a generous homage to the other's genius, and while Strange, remembering the silence with which Bartolozzi had met his attack, uttered cordial words of admiration, not only for the beauty of his work but for the kindly heart of this foreign artist, Bartolozzi was not reluctant in the praise he gave to Strange for the strong effects of light and shade he produced in his engravings, for the realism of his flesh tints, and for the general excellence of his technique. He could not be blind to his rival's faulty drawing, but he merely remarked what a pity it was that Strange had not had the advantage of an early training in the study of the human figure.

Somewhere about the year 1780 Bartolozzi, who was now at the height of his fame, went to live at North End, Fulham, not far from where, at a later period, that great and solitary genius Turner used to go to those low-class haunts, where, in the tap-rooms of the taverns, he would dream visions of gold and mist, and ponder upon the mysteries of light which would put a glamour upon

the most sordid scene. Like many other artists Bartolozzi, though he earned considerable sums of money, could never keep much of it for a rainy day, and his prodigality and generosity kept him poor. There is no suggestion among his early biographers that he had the wild spirits and Bohemian temperament of such a man as Morland, whose drinking bouts were truly gargantuan in the consumption of strong liquor. We are told, however, that a day's outing with his friend Cipriani cost him £50, and that is a sum which takes some spending on a summer's day. It must not be forgotten that hard drinking was the fashion of Georgian England, and doubtless the Italian, who would prefer good Burgundy to English beer, and a good horse to Shanks's nag, was not inclined to be economical in his pleasure. But here again we do not find much to help us in a revelation of Bartolozzi's true character. It is suggested he was a gay fellow, and certainly his income was not always in excess of his expenditure, so that he was often tempted to engrave inferior work for the sake of immediate payment. A contemporary account of Bartolozzi's grand-daughter (of whom something will be said later) in a little anecdotal work called "Memories of the Life of Madame Vestris," asserts that the engraver was "fond of his bottle," and tells a somewhat amusing anecdote, which as it is one of the few recorded of Bartolozzi deserves to be quoted.

"Lord Craven, who fancied himself an artist, sent for Bartolozzi, and engaged him to make one of his best engravings from an East India design of his, for which he agreed to give him six hundred pounds.

"'Good God,' 'tis little money, put I will do it, mine lort, you are my very goot friend.

"Everything was arranged; the engraver was to work in the house, and dine at his lordship's table. Lord Craven was only liberal unto his mistresses. The first day after the bottle had passed, he showed the engraver into his working room and there left him. Bartolozzi had no idea but this was only a visit of ceremony, to inspect the apparatus, and then return to his 'bottle and friend'; so he untied his neck-cloth according to custom, spread it over his face, threw himself in his arm-chair, and fell asleep.



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CERES.



A Biographical Sketch

“ About two hours after, Lord Craven, anxious to see the progress of the engraver, went, himself, to call Bartolozzi to take coffee. Entering the room he was surprised to find the artist asleep, and snoring like the sound of his brother’s* fiddle. His lordship looked round, and, horror-stricken, found all was in *statu quo*,—no stroke of the engraver was visible on the plate; upon which his lordship shook him by the collar until he awoke him. The engraver was in very ill humour; he possessed the irritation of genius in a painful degree, and exclaimed, ‘ Why wake me when I was dream for your lordship’s good.’

“ ‘ My good,’ bellowed his lordship in surprise, ‘ Why, Bartolozzi, my man, you have not put a graver upon the plate ! ’

“ Bartolozzi now got up and replied: ‘ Oh yes, my lort, all my engraving tools are there, laying upon the plate, and dere dey may lay, and be damn ! ’

“ ‘ What is the meaning of this ? ’ said his lordship, ‘ Are you going mad ? ’

“ ‘ Yes, wid vexation ; you take me away from good table, lock me up in cold room, and I can’t do things more vorse than at my own house. You go back and trink, and trink, and eat, and eat de fruits, and then come to see vot I do in this hungry dungeon. My lort, ven I vork, I must eat and trink, and smoke at the same time ; you send me mine bottle of port, mine shiggar, and mine piskeat, and I will do you ; but I must have mine own things, and mine own way, or tamme, I give up de bargain.’ His lordship took the hint, and every day supplied him with the three things he mentioned, and his engraving was soon finished. Bartolozzi’s port, his cigar, and his biscuit, were always a necessary part of his working tools. This anecdote was given on the authority of the Lord Redesdale, of that day.”

Another detail of Bartolozzi’s “ working tools ” was his snuff-box, which was inseparable. He, like the men of fashion of the period, consumed large quantities of snuff, and as he bent over his plates with the graver which produced such magic effects of beauty of dot and line, he would dip into the box and scatter the powder about the room, as he replenished his nostrils with that curious

* This should be “ his son’s ”; referring to Gaetano, who was a musician.

stuff, which has now gone out of fashion (save among printers and compositors, among whom it is always found), but which, like tobacco, acts as a narcotic as well as a stimulant, according to the activity of the brain.

Bartolozzi's hand and brain were seldom idle, for whatever may have been his personal indulgence in the way of port wine, and other good things, he was the most industrious of mortals. William Carey tells how he often used to pass the engraver's house at Fulham late at night, and there in an upper window he would see a light burning, showing that the great man was still dot, dot, dotting with his stipple upon the plate, or still putting on the etching grounds before tracing in one of his elegant designs. Not only did he work thus late into the night, but also rose early in the morning to begin the labour of a new day. A lady named Mrs. McQueen, the mother of two well-known copper-plate printers, remembered her father going frequently to Bartolozzi's house at Fulham as early as six o'clock in the morning, to prove his plates under the artist's personal superintendence.

Of the few personal anecdotes recorded about Bartolozzi, nearly all of them reveal two pleasant characteristics of the great engraver, his admirable modesty about his own work and his generous and enthusiastic appreciation of other masters. They are both rare qualities to the artistic temperament, which, generally, is essentially egotistic. As a rule, an artist feels so much his own individuality, and is—to a certain extent he should be—so confident that his own method of expression is the right and perfect one, that he is more prone to criticise than to admire the work of his competitors. But Bartolozzi had an Italian geniality and enthusiasm of soul. He loved to enlarge to his visitors upon the merits of other artists, and, turning a deaf ear to their praise of his own work, would point out the beauties of various prints hanging upon his walls, produced by other hands. His rooms, of course, contained many of his own plates, and his walls, we are told, were decorated with many proofs of musical tickets designed by Cipriani, including the "Clytie," the "Silence," and his etchings after Guercino. There was also a proof of his rendering of the figures in Zuccarelli's picture: "The Italian Ball

and Wedding," the landscape in which had been engraved by the French engraver, Vivares; but when a friend expressed his admiration for these achievements by Bartolozzi, he shrugged his shoulders and protested that they were inferior productions merely put up to cover the walls, and then immediately pointed out the charm of Vivares' style, exclaiming ardently: "Vivares! Ah, he is the finest landscape engraver in the world; his needle points upon the copper so light, so full of taste, so airy; his skies are in motion! I esteemed it an honour to engrave the figures in his landscapes, for then I was sure to live for ever." There spoke a generous soul, eager to extol others, while ignoring his own skill and spirit. There were many others besides Vivares for whom Bartolozzi had warm words of praise. Thomas Burke, the Irish Engraver, who had studied the art of stippling from Ryland, and who, even better than Ryland, reproduced the pictures of Angelica Kauffman with a soft, rich, and illuminating tone which is a joy to all who understand the qualities of a good print, was ever special favourite with Bartolozzi, who recognised in Burke qualities of technique, of which he himself was a master.

Hogarth was another man for whom he had a deep reverence. He was profoundly impressed by the wonderful character and realism which Hogarth put into all his studies of contemporary life; and this was remarkable, because there was nothing in common between Hogarth's intensely modern spirit, and Bartolozzi's love and reverence for the classical ideals of the Renaissance. Hogarth was not untouched by those ideals, and there are in many of the subordinate details of his pictures, evidences of Renaissance design. But he was not successful in this way, being strictly a humourist and caricaturist. Yet Bartolozzi would not acknowledge any defect in the genius of this great artist. "Hogarth," he says once, "knows everything; he is a designer and painter; his prints are a theatre of human life, and if he had been born in Italy he would have been a great Italian." By his curt words he probably meant that if Hogarth had studied in the Italian schools, and been inspired with the traditions of the great masters, he would have been one of the world's most glorious artists, with a trained sense

of beauty to complete his genius for realism and the characteristics of human nature.

In the course of Bartolozzi's life in England, two thousand or more plates were produced, bearing his name as their engraver. In spite of his splendid industry it is not to be claimed that this prodigious number of plates was the work of one man's hand. It must not be forgotten that Bartolozzi was the head of a great school of stipple engraving, and it is almost certain that many of his prints to which he put his signature contained but little of the master's own engraving. When success came to him, and his fame was secure, when also his genius had made the stipple style of engraving the most fashionable form of reproduction, so that the demand for such prints was enormous, and other methods of engraving were not accepted as formerly by collectors and amateurs, quite a large number of distinguished young men came to Bartolozzi to learn the secrets of his style, and paid high premiums for the privilege of being his pupils, and whose work in association with the great master of the art contributed not a little to further increase his own reputation. But, as Mr. Alfred Whitman says in his delightful "Print Collector's Hand Book," which has been previously quoted here, "we must remember that it redounds to Bartolozzi's genius and ability that he was able to train and produce such distinguished pupils. The output ascribed to Bartolozzi was therefore that of an *atelier* rather than the work of a single craftsman."

Among the most eminent of the master's disciples were such men as Tomkins, Cheesman, Ogborne, John Jones, Richard Earlour, J. Raphael Smith, William Dickinson, Thomas Watson, William Ward, Charles Turner, Schiavonetti, Thomas Ryder, Charles Knight, and Charles Wilkin. Some of these men were not actually in Bartolozzi's work-shop, though they were directly influenced by his style and technique. Others however, and not the least eminent, were actually his pupils, working for a time under his direction, and preparing some part at least of the plates to which he put his name.

Luigi Schiavonetti for instance, came from Italy in 1790, and was at once associated with Bartolozzi. He made certain

improvements in the technicalities of the process, and helped Bartolozzi to supply the demand for those fancy, allegorical subjects, on small plates, which were then a craze, and a very charming and cultured craze, in all classes of society. Afterwards he launched out on his own account, and there is no need to remind print collectors of his delightful reproductions of Wheatley's "Street Cries of London." Among the other famous plates are "The Mask" (from the picture of the Marlborough family) after Sir Joshua Reynolds, the portrait of Lady Cawdor, after H. Edridge, and "The Hon. Anne Damer," after Cosway, and his celebrated engraving after Stothard, of "The Canterbury Pilgrims."

According to present-day connoisseurs, Bartolozzi's best pupil was Petro William Tomkins, the son of a landscape painter, William Tomkins. He acquired something of Bartolozzi's best qualities, and something also of his spirit. He was particularly fond of children's subjects, and had a pretty fancy also in allegory, while as a portrait engraver he is not easily to be surpassed. He collaborated with Bartolozzi in the magnificent edition of Thomson's "Seasons," after William Hamilton's designs. After leaving Bartolozzi he became historical engraver to Queen Charlotte, and drawing master to the Princesses. He also set up a print-shop, at 97 Bond Street, from which he produced many beautiful works. Among his most familiar and exquisite prints was the stipple engraving of Mrs. Siddons' portrait, by John Downman; and his "Morning" and "Evening," after Hamilton.

Thomas Cheesman was, as we have said, a pupil of Bartolozzi, and his engravings of religious and mythological subjects from the Italian masters were very full of his master's influence. Among his best portrait engraving, everyone will recollect his rendering of Romney's beautiful portrait of Lady Hamilton as "The Spinster," that charming figure of this beautiful woman, in white, sitting at the spinning wheel. Another famous plate of his is the engraving "Lord Grantham and his Brothers," after the picture by Reynolds.

John Ogborne, Bartolozzi's other pupil, is now a favourite engraver among collectors. He, like Cheesman, reproduced some of Romney's portraits, his "Mrs. Jordan, as a Country Girl" being especially prized. Many of the best eighteenth century portraits

were engraved by this man, and they were all admirable in expression and "sensibility," as it used to be called in those days.

John Raphael Smith, though he worked in all styles of engraving and was a master of them all, being a man of acute artistic taste, and a fine and delicate temperament, was strongly influenced by Bartolozzi. His reproductions of Morland's figure pictures "Delia in Town" and "Delia in the Country," "The Fair Penitent," "Domestic Happiness," etc., are to be found now on the walls of many old houses, having been handed down through the family since they first adorned the walls in the days of our great-grandmothers.

Thomas Burke, for whom Bartolozzi formed such high admiration, was at first a mezzotint engraver, but the new fashion, popularised by the Italian, soon mastered him, and his stipple plates are all that Bartolozzi said of them, in richness of tone, delicacy of touch, and beauty of expression. After the death of Ryland, who had been her devotee, Angelica Kauffman preferred Burke before all others to reproduce her works, and in this she showed the best judgment, for truly his stipple engravings after her pictures are as charming and graceful as anything produced in that century of art.

Charles Knight, another pupil of Bartolozzi, has many good qualities, and worked very closely with his master. It is generally believed that he did most of the work upon the famous portrait of Miss Farren with her muff, after Thomas Lawrence, although Bartolozzi's name appears upon the finished state of the portrait. But Knight was more than the "ghost" of Bartolozzi. He achieved an honourable reputation as an engraver upon his own account, and such men as Reynolds, Lawrence, Hoppner, and Wheatley owed much to him for his conscientious and expressive reproductions of their pictures.

The list might be extended considerably of those who worked under Bartolozzi's direction, or were directly inspired by his method and genius. But enough has been said to show that Bartolozzi was the head of a great school of stipple engraving which practically carried for a time all other schools of engraving before it by its surging tide of popularity. There are some people

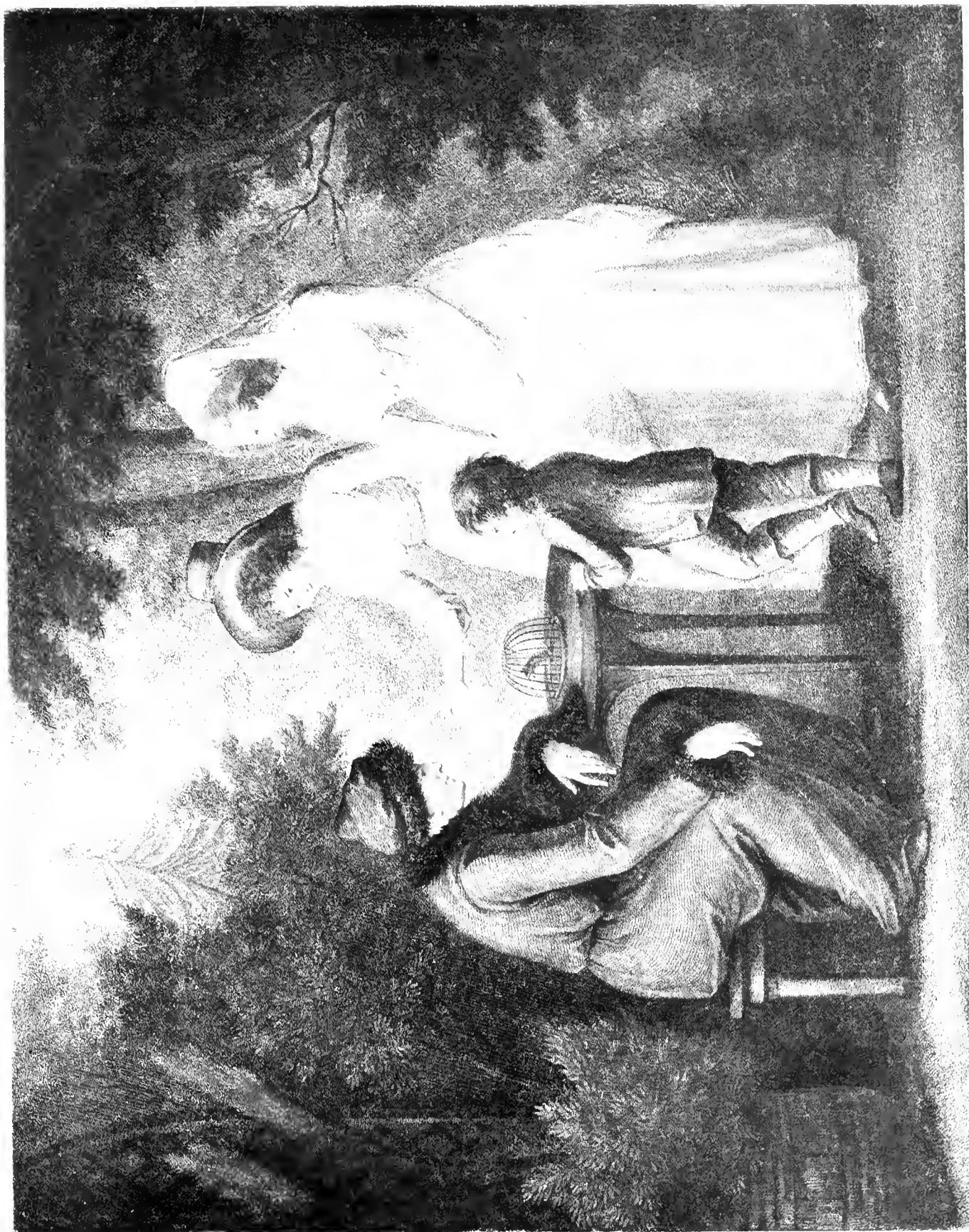
perhaps who may fail to acknowledge the credit due to Bartolozzi himself for this immense amount of beautiful work produced in the stippling style, yet, without taking away any of the individual merit of these distinguished engravers, each of whom had well defined characteristics and qualities, too much homage can hardly be paid to the man who inspired, and to some extent trained, this great number of brilliant craftsmen whose works constitute not the least glory of the eighteenth century.

By the mysterious separation between Bartolozzi and his wife he was deprived of one pupil who should have followed most closely in his footsteps and increased the illustrious reputation of his name,—his son, Gaetano, whom he had left as a child in Venice. We can imagine how the warm-hearted and enthusiastic Italian would have rejoiced in expounding the principles of his art to the youth as he grew in intelligence, how the father would have watched with eagerness the development of his artistic taste, and trained him in the traditions which he, the elder Bartolozzi, had received from the great masters of Italy, and how he would have taught this son to wield the graver with the same ease and grace so that he might have given an additional glory to the school of stipple engraving, productive already of so much splendid talent. But that was one of the joys denied to the master, by circumstances of which we have no explanation, until the child had grown into young manhood, beyond the age when his character and taste could be easily moulded by a father's influence. But after many years Gaetano did rejoin his father, and showed that by inheritance, if not by training, he had all the qualities that might have made him a great engraver. But the passion for another art was more dominant in his soul. As he grew up in Italy, having forgotten, we may imagine, all but the existence of the being who had given him birth, though the fame of the elder Bartolozzi had spread through Europe, and must have been known to that mother, who, for some reason, refused to share its glamour in England, the boy had developed a genius for music. He took to the fiddle instead of to the graver, and upon what was then called the "tenor violin," found a medium for those emotions of art and beauty which in two earlier generations had been expressed in light and shade. As to

all the details of his life we are again baffled by silence. We do not know who was Gaetano's master, or what professional success he obtained as a musician. But his character was thoroughly in accordance with what is known as the artistic temperament. He was erratic in his moods, easily swayed by the passion of the moment, devoted to his instrument and art, but unstable and wayward, and like other Italians of his type, charming and humble, but not industrious, self-reliant, or estimable. Having lived abroad until he reached manhood he seems to have fallen for a time upon evil days, or at least been pressed for an immediate need of funds. The idea came to him, or perhaps was suggested by others, that he should cross over to England, where, by good luck, he had a father earning noble sums of money, and living splendidly in the art-world of London, amidst the homage of his brother artists, and with the patronage of great personages. Possibly among his young ambitious and Bohemian friends the splendour of the elder Bartolozzi was exaggerated by romantic renown. Doubtless to Gaetano, after the idea of rejoining his father had taken hold of his mind, it may well have seemed a prudent and natural thing to make acquaintance with such a great man, who, by all the unwritten laws of paternity, was bound to provide him with some of his good fortune.

So it was that one day Francesco Bartolozzi, sitting over his plates at North End, Fulham, found himself face to face with one of his forgotten masterpieces, this handsome young man who called him father, and whom he had not seen, since, as a child, this son of his had been held to his wife's breast, as weeping, surely weeping, whatever the quarrel between husband and wife, she had said farewell, for ever. This meeting between father and son must not have been without emotion, at least on one side. The elder Bartolozzi may have seen his own youth again in the face of that young man, and remembered how many years had passed by, turning him to a grizzled man, since, with a brave heart, he had gone courting the beautiful Lucia Ferro, very daring in his aspiration towards the daughter of a proud family. Being as we know an emotional Italian, with a big, generous heart, he may in that moment of meeting, have been filled with a great remorse for that

THE COUSINS' PETMOX.



long separation from his wife and family, a great and surging regret for that long loneliness which had been his fate, in spite of many who called themselves his friends.

And the young man, how did he meet his father, whose very face was unknown to him? Perhaps with first a swift look of surprise at this snuffy old man, with hands stained by his etching acid, and with shoulders rounded by long hours and stooping over his plates: a swift glance followed by graceful and easy words, expressing respect, and hoping that he might share the labours and the home of his new-found father.

All this of course is guess work, yet some such scene must have taken place. We know for certain that Gaetano did take up his dwelling for a time with the elder Bartolozzi, and it is certain that he became one of his father's pupils. Possessing a natural talent for art—it was in his blood—he studied his father's methods of engraving, and if his diligence had been equal to his ability, he might have achieved success. Even if he had done the "hack-work," as it were, of engraving the plates, having his father to put in the delicate effects of shading, and so give that magic touch of his which transformed the work of all his pupils, the young man would have earned more than board wages, for the demand for this style of print was in excess of all possible supply. But Gaetano had no staying power. Though the few plates of his that have been recognised reveal considerable talent, he did not really establish himself as an engraver. The elder Bartolozzi now started him on a business career, which gave him a chance of making a fine fortune. He established him as a print-publisher in premises at Great Titchfield Street, under the style of F. Bartolozzi & Co., and Gaetano produced from this place many of his father's engravings. It has already been mentioned how Alderman Boydell founded a magnificent business which still exists under the name of Graves & Co. There was no reason why Gaetano Bartolozzi should not have obtained an equal prosperity. He not only had the "first call" upon his father's work, for which there was a steadily increasing demand, but he had, at once, a unique connection with the other eminent engravers of the day, many of whom had been his father's pupils, and all of whom had

the greatest reverence for the name of Bartolozzi. But both father and son lacked the qualities which go to make artistic success. It has already been mentioned that the elder Bartolozzi was often financially embarrassed in spite of his success, and his money, like that of the proverbial school-boy, burnt holes in his pocket. Gaetano inherited the same failing. Instead of attending strictly to his shop he was too much charmed with the society in which he found himself in London owing to his father's position. Gay hours with congenial companions, the encouragement to waste his time fiddling in drawing-rooms, where his musical talent brought him praise and flattery, naturally proved more to his taste than the time spent in his little publishing house at Great Titchfield Street. Then in May, 1795, he married a young lady with whom for a time he seemed perfectly matched in temperament. This was a Miss Jansen, the daughter of a well known dancing master at Aix-la-Chappelle. Like Bartolozzi, she was devoted to music, being a talented pupil of Clementia, the brilliant pianist, whose famous "exercises" have trained many other great pianists, and by the hands of amateurs tortured many poor souls. The marriage, however, was not altogether successful. One artistic temperament is generally enough in one household, and sometimes too much. Gaetano Bartolozzi was not induced by his new responsibilities to pay more attention to business, and owing to his ill-success, his wife had to give music lessons partly to support the little household.

But Gaetano deserves more credit as a father than as an engraver, and he made the next generation his debtors by presenting them with two very beautiful women, one of whom delighted thousands of people by her grace. His daughter Lucy married Armand Vestris, the grandson of the famous dancer, who at Paris was called "La Dieu de la Danse." It was this daughter who became the celebrated Madame Vestris, and who afterwards, as the wife of Charles Matthews, the younger, appeared at the King's Theatre, Haymarket, and at the Theatre Royal, Drury Lane, and was admittedly one of the most talented actresses and opera-singers of the early nineteenth century. The second daughter, Josephine, became the wife of a public singer named Anderson, and was noted as one of the loveliest women of her day.

The mother of these two graces, the younger Bartolozzi's wife, was not so celebrated for beauty, though it is probable that in her young maiden days she was very charming. After her husband's death she returned to Calais, like poor Lady Hamilton, "Nelson's Emma," and passed the remaining years of her life there. According to a caricature of her at that time by a sister of George Cook the engraver, she was a fast woman who dressed in a loud and extravagant style. She is said to have been a very vain woman, who adopted artificial aids to beauty, and was inordinately proud of her small feet.

To return to the career of Gaetano, it must be recorded that his lack of business instincts led to an inevitable result. In 1797 he failed altogether, and his stock of plates, prints, and drawings was sold up at Christie's. In Tuer's book on Bartolozzi, the catalogue of this sale is reprinted as follows:

"A Catalogue of the genuine and entire stock of capital and valuable Prints, Drawings and Copperplates (some of which have never been published), and a few pleasing Cabinet Pictures, the property of Mr. G. (Gaetano Stephen, Francesco Bartolozzi's son) Bartolozzi (retiring from business), comprising an extensive assemblage of Prints of the first impressions; drawings by Cipriani and Bartolozzi; and amongst the plates the celebrated one by N. Poussin, in the possession of the Marquis of Lansdowne; a ditto, after the "Four Elements" of Albano; and a capital engraving in strokes, after the celebrated picture of the "Madonna del Sacco," of A. del Sarto, at Florence, by Bartolozzi, lately finished, and it may truly be deemed the finest plate ever executed by that artist. Which will be sold by auction by Mr. Christie, at his great room in Pall Mall, on Friday, June 23rd, 1797, at 12 o'clock."

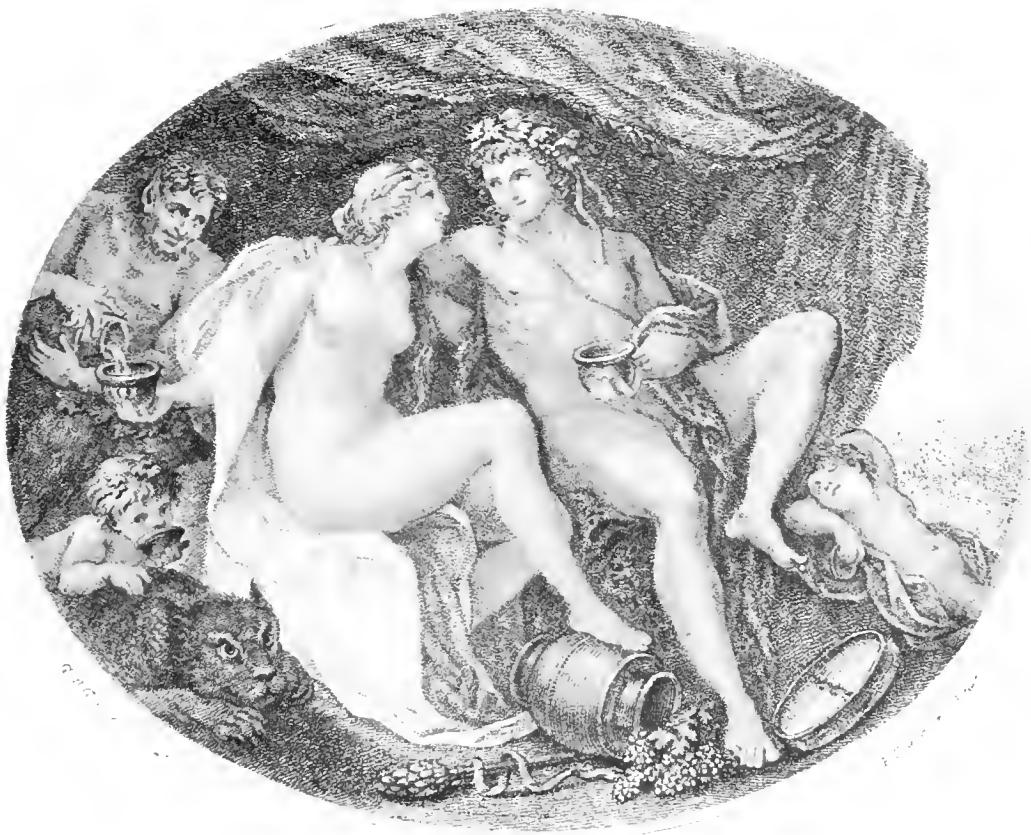
Tuer gives an interesting record of the prices obtained for some of these works. "At the sale," he says, "a great number of minor undescribed subjects by Bartolozzi were disposed of in lots from a couple to three dozen prints in each, and so far as can be judged realised good prices: some drawings, academy pictures by Cipriani and Bartolozzi, about a couple of shillings each; and the original drawing of "Acis and Galatea," by Bartolozzi, brought

ten guineas. A set of four—"The Elements"—after Albano, by F. Bartolozzi, brought seven guineas, an extraordinary high price, considering the times. Some copperplates by Francesco Bartolozzi, with the stock of engravings, coloured and plain, proofs and prints, realised in some cases remarkable prices, and from them may be gathered an idea of the relative estimation in which his works were held. A pair of copperplates, "Love" and "Innocence," corrected by Bartolozzi (the engraver's name is not given), with fifty-four plain impressions, and fourteen printed in colours, only brought £3 3s. A copperplate of "Princess Charlotte in the Cradle," after Cosway, with thirty-eight proofs, three etchings, thirty-four impressions, and twelve coloured ditto, brought £13 9s. 6d. The plate of an unfinished head, representing "Honour," after Cipriani, brought £3 8s. "The Holy Family," after the original picture by N. Poussin, in the collection of the Marquis of Lansdowne, with four etchings, ninety-three proofs (some with variations), forty-eight impressions, and one proof in colours—the only one taken off this plate, brought £130. The celebrated "Madonna del Sacco," of A. del Sarto, ornamented with a portrait of the painter, with a drawing by Fide, of Florence, and the finished proof, brought £350. The "Elements," after Albano (four plates), with one hundred and fifteen complete sets of etchings, twenty-eight odd ones, thirty-nine in colours, and the original drawings by F. Bartolozzi, highly finished in crayon and chalk, realised the extraordinarily high sum of £350."

The account of this sale will read like a dream to modern print collectors who know the present prices obtained for Bartolozzi prints!

Gaetano, after this sale, which ended his business as a print publisher and engraver, went to Paris, where he opened an academy of music and fencing, which was moderately successful. So he passed the remainder of his days.

In spite of the anxiety caused by his son's instability of character, Bartolozzi must have felt his departure keenly. The family of Gaetano, must have brought some sunshine and sweetness into a life rather lonely in its devotion to art. That he was not insusceptible to the tenderness of domesticity, and that his heart



BACCHUS and ARIADNE.

For Theseus' jilted wife, Ariadne wept

Young Bacchus with his merry crew who

The God-like were then taught from signs

Subtile, laying and forlorn the art

From the wretched Cimmerian abysmal gloom

He brought the sun to light.

was capable of a most gentle affection, is shown by a letter he wrote to his "beloved Signor Colnaghi," from North End, Fulham, in which he recommends to his care his "dear little girl" (probably one of his grand-daughters), whose departure, he says, causes him great grief, and from which he will probably suffer in his health, as he feels pain already at the thought of it. The letter is full of the most earnest solicitude for the welfare of this child; and the great artist expresses as many wishes for her comfort, health and safety, as any mother for her first-born babe.

"I pray you too, as earnestly as I know how," he writes, "to recommend her to the care of your friend Signor Gasperini, and to that of his good wife, so that they may guard her in every possible way, and give her up safe and sound to the arms of her parents, otherwise I should have the keenest heart-ache I ever endured." He is anxious that they shall give the little one no meat for supper, and as little butter as possible. He particularly trusts that they will keep sharp eyes upon her, for she is so lively that she might escape and be run over by carriages and Sedan chairs. "She must not go near a door, a thing which children are very fond of doing. Let them be careful not to allow her to sleep in damp beds. But I pray them besides, to keep her with that strictness to which she has always been accustomed—that is, not to allow all her little caprices, and to make her obey; also to keep her in practice in French and in a little Italian, I know it is difficult to make her read on a journey, but in some intervals of travel it would give me great pleasure that she should not forget the little Italian that she has learnt; and they will find that the child is good, but she must not be left to her own will."

So he goes prattling on for all the world like an anxious parent. He reiterates the instruction that the child must have no meat in the evening, but be satisfied with good bread for supper. And he hopes they will not forget to make her say her prayers morning and evening, as she has been accustomed. To his friend, he suddenly brings himself to a halt, with an apology. "I think I hear you say, 'Oh, what a fool!' But you are a father, and know what love for children is." It is one of the few letters of Bartolozzi's that have been preserved, and it reveals the kindness of the engraver's

nature, and his love for the little one. It deepens the mystery also concerning his married life, for this is not the letter of a selfish, ambitious man, who would have deserted wife and children for the sake of founding a fortune in a foreign land. At the time it was written however, he was an old man, and perhaps towards the end of his life he felt that need of loving and being loved which is not so essential to all men's happiness when they are in the strife and clash of existence. There are so few anecdotes recorded by his contemporaries that it is impossible to form an all-round estimate of Bartolozzi's character. One of the few goes to show that, in spite of the generous way in which he praised his fellow-craftsmen, he had at times a hasty temper which led him to violence of expression. It is related in his reminiscences of Henry Angelo, that the engraver named Gresse, worked in his youth for old Mr. Boydell, and that Bartolozzi improved his productions with his invincible hand. "This is likely enough, for that most ingenious and liberal engraver gave up half his time at least in rendering those important services to his friends. Bartolozzi had a great esteem for Gresse, who had been a favourite pupil of his estimable colleague, Cipriani. Indeed he lived with this painter for many years, and was a very close imitator of his style. Gresse had studied under other masters; so many indeed that Bartolozzi, who was doing some professional service for a friend of Gresse's, unfortunately differed with the engraver, who, Italian like, was hasty, and Gresse harping on the word "style," he exclaimed "Cot-dam, Mister Gresse, hold your tongue; you have copy so many masters you have not left no styles at all."

Bartolozzi suffered perhaps the greatest loss in his life by the death of his bosom friend, his fellow-pupil in the old days at Florence, and his continual collaborator in England, Giovanni Battista Cipriani. He died at Hammersmith on the 14th of December, 1785. Between those two men there had been the closest intimacy for many years, and the harmony of their ideas had produced one of the most perfectly successful partnerships in the history of art. Bartolozzi owed much to Cipriani. Cipriani owed much to Bartolozzi. It is difficult to say exactly where was the dividing line between design and execution. Their names will

be linked together as long as they are remembered, and as long as the prints bearing those two names are treasured by all who reverence the beauty of eighteenth century engravings. One little anecdote may be quoted, quite trivial in itself, yet interesting and amusing, because it shows these two men in a natural way, when they were both in the hey-day of their success.

In the house occupied by Bartolozzi at North End, there was, we are told, a window of ground glass. "Stand still, Chip," said the engraver, as Cipriani was one day passing on the other side, and I will draw your portrait." The profile was drawn on the window pane, and then the other artist came into the room. "What, my portrait!" he cried, "you have given me the air of a voluptuary," and he dashed his hand through the pane. But, as it happened, the face on the glass was not destroyed, and, according to Tuer, who tells the anecdote, it was afterwards the copy for an engraving of Cipriani's portrait.

Doubtless the death of this good friend, and the departure from England of Gaetano and his family, had a depressing effect upon Bartolozzi's spirits. Loneliness closed in upon him, as old age crept closer also. Then, too, it is probable that his income was not so large as before. For a time he had been almost a monopolist in the art of stipple engraving, but he had trained a school of brilliant men who were now his rivals and competitors. Doubtless also his hand was not so quick, his enthusiasm not so keen, his industry not so great. Generous to all friends, ready to give his work to those whom he wished to favour or who asked a favour, careless of money, perhaps in spite of his great success a little sore that he had not received greater official recognition, perhaps also, with the pessimism of old age, believing at times that he had wasted his great talents in producing what, after all, was not great, original work, such as the masters of Italy had painted, he grew restless and discontented. The opportunity for plunging into a new sphere of activity, and of obtaining in his last years new laurels of renown, came to tempt him from England, after a residence here of thirty-eight years, and when he was seventy-five years old. It was an invitation, thrice repeated, from the Prince Regent of Portugal, to found a school of engraving at Lisbon.

The promise was held out to him that he should receive a handsome pension and the honour of knighthood. It was flattering to Bartolozzi's pride, and though naturally a modest man, he had the pride of an artist who expects, and is entitled to, recognition. After some hesitation, and probably against the advice of those many friends who loved and admired this master, and feared for his health as much as they lamented the prospect of his loss, he left England on November 2nd, 1802, never to return to the country of his adoption, the home of his long labours, and the nation whose artistic taste he had done so much to educate.

His first words from Lisbon were of good cheer. "In this country," he wrote, "to which destiny in the evening of my mortal course has sent me, I have experienced from every one the most flattering reception. The cordiality and affability with which I have been treated by their distinguished noblemen have surpassed my most sanguine expectation. It is the more flattering to me, as for a series of years I have not been accustomed to such kindly behaviour from those I have looked up to as my patrons. I have had the honour of dining with some of the first personages at this place, and to-morrow I am invited, and shall be introduced to the Prime Minister. I am most perfectly contented, and hope to God I shall be able to show by my exertions, old as I am, my gratitude for the celebrity with which all my friends are pleased to distinguish me."

It is the letter of an old man, touched in his emotion by the pride of recognition for a life of labour in the cause of art. As an Italian he liked the outward show of homage, that warm and graceful compliment, which comes so readily from the Latin people, and which certainly adds to the warmth and sunshine of life. They made him a knight, and his title was not scorned by the artist though posterity has forgotten it. And though his Government salary as the head of the Lisbon School of Engraving was not more magnificent than £160, or so, a year, he could live on it in fair comfort. An English friend meeting him in Lisbon, expressed astonishment that he, who could make a thousand a year in England, should be content with such a beggarly wage in Portugal.



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S U M M E R.

What fragrance in the gentle breeze. Little birds have begun to sing.

“ Ha, ha ! ” said the old man gaily, “ In England I was always in debt for the honours showered on my talents, and I was quite tired of work. Here I go to Court, see the King, have many friends, and on my salary can keep my home and drink my wine. In London it would not allow me a jackass and a pot of porter.” There is some truth in this comparison even now, for a man may “ live like a lord ” in many places on the Continent, having the respect of all who meet him, and many of the little luxuries of a life, whereas, on the same income in England he would have to live in a small street in a London suburb, with one servant to do his cooking badly, and no one in his neighbourhood, perhaps, to take the slightest interest in his individuality.

It is said that in Lisbon Bartolozzi astounded his pupils, and Portugese artists generally, by his amazing industry, by his still perfect skill with the graver, and by the celerity of his work. But this activity could not, in the nature of things, last long. As he approached his eightieth year, his hand did at last lose something of its cunning ; his brain began to yield a little, and his memory to fail. An English friend called upon him at Lisbon in March, of 1814, and gives rather a pathetic account of him. He was still at work, bending over a large plate of the Duke of Wellington’s head. But he was very feeble, physically, and so infirm, indeed, that he could hardly totter across the room. His mind, too, wandered during the conversation, and he could remember nothing whatever of important correspondence of recent date, which had previously reached him. He was then eighty-six years of age, and it was a gallant thing that the old man should still have been working at all. In a letter he wrote at this time there are some pathetic expressions of loneliness, of poverty, of feelings that he was neglected and forgotten. He talks about the infirmities of his advanced age which keep him from going out. “ My legs being so feeble,” he writes, “ and the streets so bad, that I run the risk of falling any moment.” He thanks a pupil of his (J. Minasi) for a letter which affords him great consolation, as it shows his correspondent keeps in remembrance “ a poor old man already forgotten in the world, though you know that I have done a great deal, and that my humble performances have been borne with.

Now they are despised, but so it happens when one reaches the age of eighty-six years. Yet God gives me His grace to be able to continue to do something."

He longs to get back to England, that good country where he worked so long, and laments that he has been prevented by his indifferent state of health, and want of strength. With a pessimism that was pardonable in the old master at his great age, he avers that he could have no expectation of obtaining employment there, especially as there were so many eminent men of his profession. It was perfectly true, of course. His day was done, and the younger men, whom he had trained, had come forward to take his place. Pitifully he goes on in this spirit of complaint and regret. "Some of the dealers, you well know, have made fortunes by my poor works—now there is no fortune to be made. Since, however, Divine Providence has wrought so great a miracle as to send us peace, let us hope that things will change in this respect also."

He goes on to say how his son had been in hopes that if he (the father) returned to England, the Prince Regent would do something for him. But he does not trust to much hope.

"I would nevertheless have sacrificed everything, with pleasure, to revisit that country, to which I owe such a debt of gratitude for the benefits that I have received from it, that will never be erased from my memory, and which I shall ever humbly pray to the Almighty to prosper as it deserves."

Then, querulously, as old men will, he expressed his dissatisfaction again with his present condition.

"Here at present," he writes, "we are destitute of every requisite in our profession; gravers, varnish, tracing paper, and black for printing, are all very dear and very bad. I have engraved one of the views of Lisbon; the copper furnished me resembled lead; so that with a bad drawing and worse copper, I have made a wretched thing of it. Thus is an artist sacrificed!"

Too much has been made of this letter. Biographers, anxious to "make out a case," have heaped their indignation upon the ingratitude of England for thus leaving to die "in abject penury," a great genius who had done more than any other man of his period to educate the English in art, and give a great tradition and

example to the school of engraving, and they have been equally wroth with "the treachery" of the Portugese in enticing this master to their shores and then leaving him to perish in want. But the truth is that such language is merely fantastic and absurd, biographers having taken a serious view of expressions used by an old man in his dotage. It is certain that Bartolozzi received until his death a Government pension, and it is probable that he added to his income by the sale of his prints. It is of course remarkable that a man of such genius, who had produced an enormous number of popular prints, should not have died worth a fortune. As he truly remarked, the fortune was made by his print-sellers, but that was due in no small degree to the artist's own carelessness and ignorance of business. Unfortunately the artistic temperament is always at the mercy of men of commerce, and it often happens now, as formerly, that the man who creates, gets but a poor share of the value of his work. Bartolozzi, in this, was as unfortunate as other artists and men of letters. But at least we need not have the discomfort of believing that so great a man died in actual want, or without those little luxuries which do much to sweeten the last days of an old man's life. He died at his house in the Travessa de Sunta Quiteria, Lisbon, on the 9th of March, 1815, aged 88 years, and was buried in the Chapel of Santa Isabel of that City.

It must be admitted that the biographer of Bartolozzi has not a store of material from which to draw the thread of an interesting narrative, a few bold facts, the skeleton as it were, of his life's history, are known, three or four light anecdotes, a few characteristic traits—and that is all. It is strange indeed that a man who took such a leading position in the most popular art of the day, who had what was practically an *atelier* and school of art, who was the master of so many brilliant engravers, and the inspiration of many others, should have been left without a Boswell to describe his career and perpetuate his memory in reminiscences. The newspapers of the day frequently mention his name but do not enlighten one much as to the details of his career and private life. Thus, in *The Morning Post* of Saturday, June 18th, 1785, the following paragraph appears :

“Mr. Bartolozzi gives the public notice to all gentlemen, artists, and others, to take care not to be imposed upon by a Foreign Woman as being an object of charity recommended by the said Bartolozzi, she having been already to the Royal Academy for the list of all the Academicians to impose on their humane disposition under the said false recommendation, (signed, F. Bartolozzi).”

In *The Morning Post* also of Monday, September 26th, 1785, we find the following item :

“Bartolozzi has made considerable progress in his print of “The death of Chatham.” The drawing was made by Cipriani, junior, and it is said to possess all the spirit of the original, in the exhibition of which Copley cleared £5,000.”

In *The Morning Herald* of Wednesday, February 7th, 1787, we find the following :

“Bartolozzi is engaged to engrave the Duke of Norfolk’s portrait by Gainsborough. He charges five hundred guineas for the plate.”

In *The Oracle* for Saturday, July 14th, 1792, a paragraph alludes to an illness of the engraver :

“Bartolozzi, every lover of the Arts will rejoice to hear, is amending from a severe indisposition.”

Again in *The Oracle* of Thursday, February 21st, 1793, there is the following reference :

“What a grateful triumph it must afford to such a man as Bartolozzi to see some of his works increase in price 1,000 per cent. . . . Fine first proofs of his “Death of Chatham” are now rarely to be had . . . they cost thirty guineas.”

Bartolozzi’s acceptance of the invitation to take up his residence at Lisbon, and his subsequent departure are thus noticed :

“Mr. Bartolozzi is invited by the Court of Portugal to reside at Lisbon on a pension, which the Queen has offered him.”—*Morning Post*, Mon., Feb. 22, 1802.

“Bartolozzi intends to make Portugal the seat of his future residence. His last *chef-d’œuvre* was a portrait of Bonaparte.”—*Morning Post*, Wed., Sep. 1, 1802.

“Mr. Bartolozzi leaves this country for Lisbon in a few weeks: this great man, in the *graphic department*, has not only amended the national taste, but has been the cause of adding to our revenue at least a million sterling. He is now nearly four score years old, and is invited by the Prince of Brazil to end his days in the Portugese capital on a pension.”—*Morning Post*, Mon., Oct. 25, 1802.

Such newspaper paragraphs as this are not very satisfying to the Bartolozzi enthusiast eager for every scrap of fact relating to his life, but they show that the engraver was a man of considerable importance in public estimation, and that the newspapers, those barometers of public opinion, could not afford to ignore his presence in this country.

Nevertheless, Bartolozzi’s personal life and character are rather shadowy and obscured, and he lives now only in his work, those prints which are so eagerly sought after by collectors, at prices which would stagger the engraver himself, if his ghost appeared at Christie’s.

One must, of course, restrain his admiration of these engravings to avoid overestimating the genius of Bartolozzi. He had not the great, original power, and the profound imagination, of such a man as Dürer. His engravings from Cipriani’s designs, and from his own designs, in a similar style, delightful as they are, have qualities of grace and tenderness rather than strength and vitality. He was, indeed, well called “The Engraver of the Graces.” On the other hand, it would be most unfair to think that his genius was limited by his classical prettiness which so appealed to the hearts of maiden ladies with a love of fat little cherubs and beautiful creatures of luscious charms. In his renderings of the works of Italian masters like Guercino and Carracci, he had a boldness of stroke, and a perfect sympathy with the spirit of the originals, which show him to have been unfettered by any convinced mannerism. His portrait work, too, was extraordinarily expressive and sensitive. Again, his technique was not a mere mechanical dexterity or a series of brilliant tricks. His graver was always natural in its play, and his effects were obtained by a lightness of touch, a perfect discrimination in the handling of detail, a splendid skill of craftsmanship, and an intuitive sense of colour values

expressed in black and white. He was always more than a mere copyist. Often he would not only reproduce the original, but improve upon it. Thus, when in a painting various details were suggested vaguely and indiscriminately, he would develope them for the purpose of the engraving, where this vagueness would be weak and unimpressive, with his most brilliant finish and originality. When reproducing the work of third-rate painters to the order of his publishers and printers he would invariably correct faulty drawing, and give a new meaning to the design. Even in his treatment of works after the first painters of the day he allowed himself liberties which were quite justified by success. Sir Joshua Reynolds, for instance, showing a print by Bartolozzi from one of his portraits, once said: "The hands in my picture were very slight, and now they are beautifully drawn and finished, Mr. Bartolozzi having made them what they really ought to be; we are all much indebted to him."

It was only from men swollen by their own conceit, or from critics eager to dig their talons into any reputation, that Bartolozzi was blamed for this method of altering or developing an original design. The majority of his contemporary artists recognised his superior genius, and his claim to originality. Robert Meadows, a talented stipple engraver, spoke on behalf of his fellow-craftsmen, when at a lecture at the Surrey Institution, in 1809, he said "By what epithet shall I do justice to the genius, taste, and fancy of that mighty master of grace, elegance, and beauty, Mr. Bartolozzi, whose high example during his long residence in this country contributed above all things to the improvement of British engraving; and whose best works, being executed amongst us, and therefore considered as English prints, in no small degree enhance the reputation of British art from all the rest of Europe."

After Bartolozzi's departure from England the print-sellers could hardly satisfy public demand for his work, and his reputation was so universally recognised that fraudulent members of the trade were tempted to pass off imitations of his style. One trick of these gentry was to sign spurious prints with the legend "Engraved by Bartolozzi," to cheat unwary customers into the belief that they were by the master of stipple engraving.

Since that time his reputation has steadily increased, and his name stands pre-eminent among the stipple engravers of the eighteenth century, for although each of the many brilliant men who formed such a school of engraving in England as never existed in this country before or since, had special qualities which appeal to the Connoisseur, Bartolozzi's work has a joyousness, with exquisite delicacy, a chaste and classical beauty, a perfection of line and light, which distinguished him above all his fellows.

One may sigh in vain for such works to-day. When one sees the multitude of cheap books, illustrated by photographs of no artistic value, one realises how much more beautiful and valuable were the publications in the days of our great-grandmothers, adorned with the designs of engravers who had such elegance and taste. The spread of cheap literature, and the advent of the picture postcard have not been to the advantage of national culture, and the decadence of engraving is one of the most lamentable things in modern art. The eighteenth century was the golden age of the English engravers; and though he was an Italian, it cannot be denied that the work of Bartolozzi was one of the most supremely important influences in the English renaissance.

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ALTHOUGH almost every Cyclopaedia and Handbook of general information, as well as *every* Dictionary of Artists and History of Engraving treats of Bartolozzi, surprisingly few authors have devoted monographs or even important magazine articles to him and his art. The encyclopædic works generally draw upon their predecessors without troubling much to control facts or enlarge the information they offer. Among the older works of this class it is advisable to consult FIORILLO "Geschichte der Zeichnenden Künste," Vol. v., pag. 777; and the 2nd edition of G. GORI GANDELLINI "Notizie degli Intagliatori" Siena 8vo.: 1809, vol. vi., pp. 102—116. The classic, G. NAGLER, "Künstler Lexikon" Munich: 8vo.: 1835, Vol. I. pag. 298—299, is rather more brief than is his custom, and the "revived Nagler," viz. J. MEYER'S "Künstler Lexikon" Leipzig: 8vo.: 1885, which stopped publication after its 3rd volume, treats Bartolozzi on pp. 74—7 of Vol. iii., allotting him comparatively little space. In REDGRAVE'S "Dictionary of Artists of the English School" London: 8vo; 1878, pp. 30—31, we find a fair account, but without any catalogue, whereas that in PORTALIS ET BERALDI "Les Graveurs du 18me. Siècle" Paris: 8vo.: 1880, Vol. i., pp. 98—106 is superficial, like almost everything that the portentous Baron had a hand in. In Dr. WILLIAMSON'S new edition of "BRYAN" London: 8vo.: 1903, Vol. i., p. 91, the account is singularly unsatisfactory, being in fact left virtually the same as it appeared in the earlier editions of the sixties. One may cast a glance at SPOONER "Biographical History of the Fine Arts," New York, 1865, Vol. i., p. 76, before turning to the only work of this kind that it really pays to consult, namely the 3rd Vol. of the "Dictionary of National Biography" London: 8vo.: 1885, where ERNEST RADFORD writes up Bartolozzi on pp. 337—339. Upon the whole it may be said that Radford's estimate rather understates Bartolozzi's importance; we entertain at present perhaps a more generous view of the style of those days than he did nearly twenty-five years ago.

I now enumerate some Magazine Articles:—

"GENTLEMAN'S MAGAZINE."—Vol. 57, p. 876; Vol. 72, pp. 1156 and 1221; Vol. 75, p. 794; Vol. 78, p. 1116; Vol. 80, I., pp. 598 and 662; Vol. 83, I., p. 179; Vol. 88, I., p. 377; Vol. 88, II., p. 11 (according to Radford).

BARON R. PORTALIS in the "Gazette des Beaux Arts," 1889, I., pp. 38—39 in a rather poor series of articles on "La gravure en couleurs."

R. ARTIOLI.—"F. Bartolozzi e la sua opera" in "La Bibliofila" 1899, I., p. 73.
" in "Emporium" 1889, fascicolo V.

F. HERMANIN in "Rivista d' Italia" 1899, fascicolo III.



Bibliography

HODGSON AND EATON in the "Art Journal" Vol. 42, p. 109, London, 1890, in a paper on the Original Members of the Royal Academy, with a portrait drawing of Bartolozzi, by Dance. (Other portraits, by the way, are enumerated in the J. MEYER "Lexikon" loc. cit.).

E. MAUCERI in "L'Arte" 1899, pp. 119—120 in a report on a Bartolozzi exhibition held at the Print Room in Rome, with transcript of two autograph letters shewn there.

E. PATON in "The Printseller" London : Vol. I., pp. 295—302.

J. GREGO in "Bartolozzi's tickets for the benefit of charitable institutions" in "The Connoisseur," London, Vol. III., pp. 245—249.

MELCHIORRE MISSIRINI is cited as *the* Italian Biographer of Bartolozzi. His works not being accessible to me at this moment, I am unable to say in which one of them his "eulogy" of Bartolozzi appears ("Elogi di Le Uomini illustri, etc.,," Forli: 4to: 1840; "Degli illustri Italiani, etc.,," Siena: 8vo: 1838; "Del genio d'Italia dimostrato ne suoi famosi Artisti, etc.,," Firenze: 8vo: 1841; "Celebrità Italiane nell' Architettura e Pittura, etc.,," Firenze: 8vo: 1847). The standard biography of Bartolozzi for the majority of his admirers, however, is doubtless ANDREW W. TUER's opulent two-volume publication of 218 and 158 pages which appeared in 1882 in London. The only later monograph that I am able to lay hands upon is Mr. S. BRINTON's little 112 page volume in the Langham Series of Art Monographs, London: 8vo: 1904.

Among the earliest *catalogues* of Bartolozzi's prints that in GANDELLINI's "Notizie" (see above) is pretty long, and arranged according to painters' names. The sale catalogue of the MOLTELLO collection which was dispersed 1824, in London, is perhaps next in importance. CH. LE BLANC, in his well-known "Manuel," Paris: 8vo: 1854, Vol. I., pp. 163-174, catalogues 700 numbers, Mr. TUER in his 2nd volume over 2,000. But the latter gentleman likewise simply gives titles, without descriptions or even dimensions. Strangely enough some of the very plates that his book is illustrated with, are not enumerated in his list. Possibly this is amended in a 2nd edition which I have seen quoted as having appeared in 1885, though I have not come across the edition itself.

I cannot close without the mention of two works, although they have not yet appeared but are only upon the eve of publication, because they promise to be the most important of all. The new "Allgemeines Lexikon der bildenden Künstler," edited by Dr. THIEME and Dr. BECKER, of Leipzig, will make it possible to dispense with all previous encyclopædic works, when the 2nd volume, containing Bartolozzi, which is to be issued early in 1908, has appeared. At the end of the article a carefully sifted bibliography will be inserted. Further, Sig. A. DE VESME, the author of the excellent "Peintre-Graveur Italien," which supplements Bartsch, has been for years at work upon a critical and thoroughly scientific catalogue of all the engraved work of Bartolozzi. This book is due in the course of the year 1908, and promises to satisfy all the demands, in the direction of thoroughness and accuracy, which collectors can fairly raise.

PROF. DR. HANS W. SINGER.





YOUTH.

Rd. Cosway, R.A., Pinxt. *F. Bartolozzi, R.A., Sculp.*



G. B. Cipriani, Del.

F. Bartolozzi, Sculp.

BEAUTY.



1 — 1

I. Bartlett, R. A., H. Ford, F. & J. H. M. & Son, 1800.

THE RIGHT HONBLE. WILLIAM Pitt.



M. Beneditti, 1783.

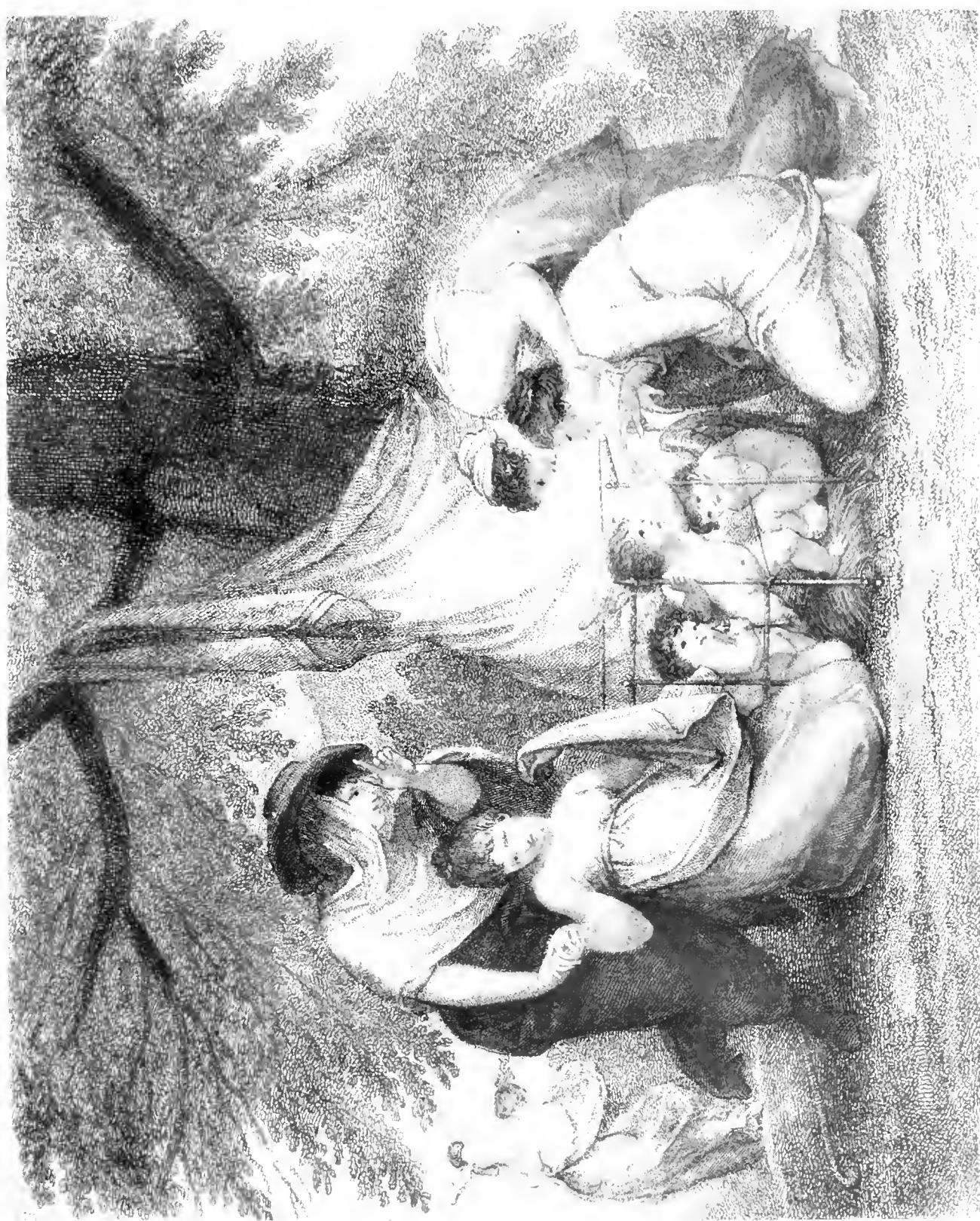
F. Bartolozzi, Sculp., R.A., Engraver to His Majesty, 1785.

CATHERINE II^o., EMPRESS OF RUSSIA.



JO. COOMBE RA. del.

A PORTRAIT of a LADY
in a Indian Drfs





Thos. Lawrence, Pinxt.

Francesco Bartolozzi, R.A., Supt.

H.R.H. THE PRINCESS AMELIA.



B. West Inv. 1787, R.A.

Etched by F. Bartolozzi, 1787.

PAX ARITHUM NUTRIX.



F. Bartolozzi, Inv. and Sculpr. 1791.

GUARDIAN ANGELS, OR SILENCE.



F. Bartolozzi, Sculps.

GEORGINA, COUNTESS SPENCER.



F. Bartolozzi, Sculps.

VINCENTI LANARDI, Esqr.

F. Bartolozzi, Sculps.



G. Amiconi, Pinat.

F. Bartolozzi, Sculpt

EUPHROSINE.



G. B. Cipriani, R.A., Pinxt.

Francesco Bartolozzi, R.A., Sculpt.

PSYCHE GOING TO BATHE.



Sir Thomas Lawrence.

F. Bartolozzi.

MISS FARREN.



✓ Mrs. W. C. Winter's Child



Sir Joshua Reynolds, P.R.A., Paint

Francesco Bartolozzi, R.A., Sculpt

ANGELICA KAUFFMAN.



Sir J. Reynolds, Pinx.

F. Bartolozzi, Sculpt.

THAIS.



I. B. Cipriani, R.A., Invent.

F. Bartolozzi, R.A., Sculpt.

CHARITY.



G. B. Cipriani, Inv.

F. Bartolozzi, Sculpt

AUTUMN.



G. B. Cipriani, Inv.

F. Bartolozzi.

JUPITER AND JUNO.



G. B. Cipriani, Del.

F. Bartolozzi, Sculp.

THE FAIR STUDENT.



G.B. Cipriani Delt.

F. Bartolozzi Sculp.

INNOCENCE taught by LOVE & FRIENDSHIP.



DUCHESS OF DEVONSHIRE.

J. Naxon, Pinxit.

F. Bartolozzi, Sculpt.

H. Houc, A.R.A., Pinxit.



MRS. SIDDONS.

F. Bartolozzi, Sculps.



Lady Diana Beauclerk

F. Bartolozzi, R.A.

PORTRAIT OF ELIZABETH AND MARY BEAUCLERK.



H. Bunbury.

F. Bartolozzi

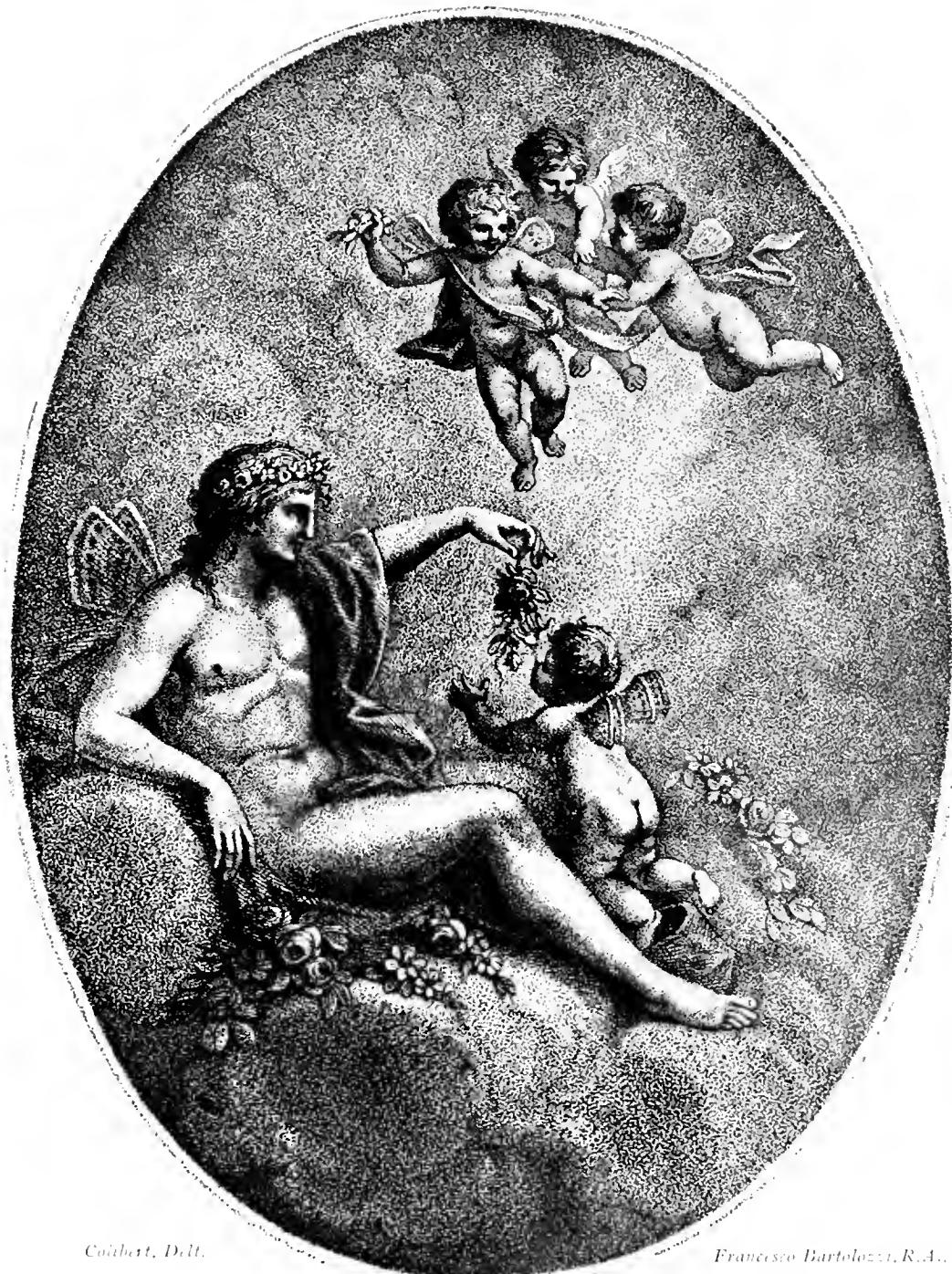
THE DANCE.



SIR JOSHUA REYNOLDS'S VISITING CARD.
By Bartolozzi.



MRS. PARKER'S VISITING CARD.
By Bartolozzi.



Coibert, Delt.

Francesco Bartolozzi, R.A., Sculpt.

ZEPHYRUS.



Colibert, Delt.

Francesco Bartolozzi, R.A., Sculpt.

FLORA.



R. Cosway, R.A., *Delin.*

MARIA COSWAY.

F. Bartolozzi, R.A., *Sculpt.*



Painted by Mr. Joshua Reynolds

1 year by J. Colman

27th May 1783



G. B. Cipriani, R.A., Del.

H. B. L.

Fac. by H. B. L. R.A. Sc. pt.

F. Bartolozzi, Sculpt

G. B. Cifriani, Invent

FIG. 2.





G. B. Cefriani, Invent.

F. Bartoldi, Sculp.

AIK.



G. B. Cipriani, Invent.

F. Bartolozzi, Sculpit.

VARII.



Il Minotauro e Ninfait

Or. R. Capriani, Invent.

Engraved by F. Bartolozzi

Painted by I. F. Rigaud.

LOVELACE IN PRISON.





*François Bartolozzi, R.A.,
Engraver to His Majesty, Sculpt*

Angelica Kauffman, R.A., Paint



L. B. & C. L. S. Jr.

Mrs. CLOTILDE BONELLI, LADY JANE D'ESPAS.



Playing at Marbles





F. Albano,

F. Bartolozzi, Sculp.

CUPID'S MANUFACTORY.



Guercino.

INFANT ST. JOHN.



Guercino.

F. Bartolozzi.

MOTHER AND CHILD



F. Whittier, K. A. Pratt



Ang. Kauffman, Pinx.

HORACE.

F. Bartolozzi, Sculp.



STERNE'S "MARIA OF MOULINES."



THE GYPSY FORTUNE TELLER.



L. and J. D. Smith, 1790.

Engraved by J. C. Smith.

CUPIDS.



F. Bartolozzi, R.A., Peint Sculpt.

THE FAIR ARIADNE.



THE BALL AT THE MANSION HOUSE.

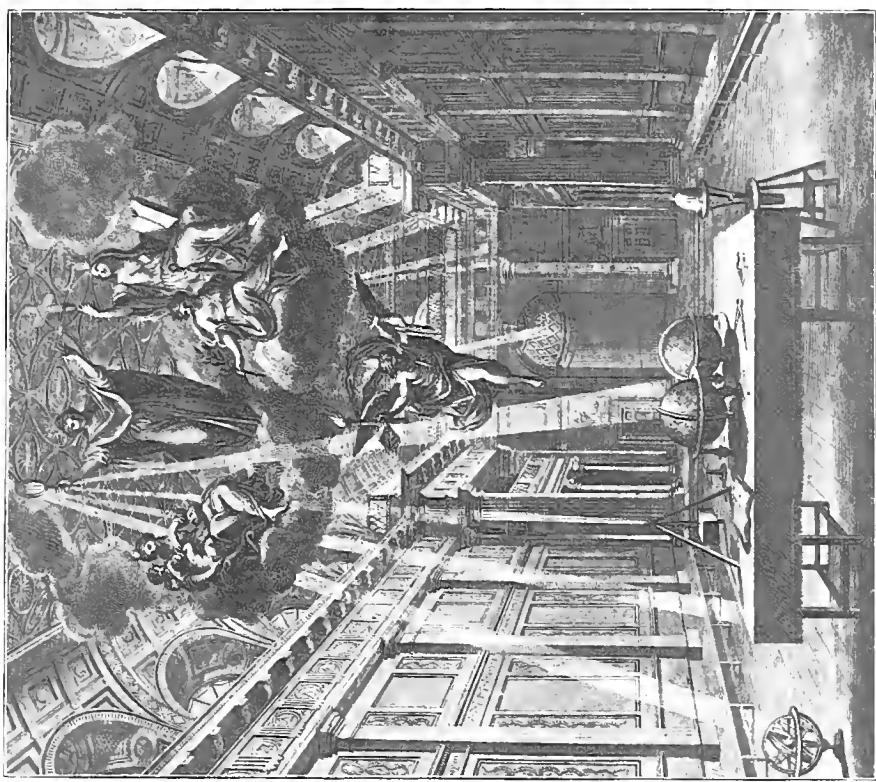
APRIL XVII. MDCCCLXXV.

THE RIGHT HON. JOHN WILKES, LORD MAYOR

G. B. C. & J. M. sculps.

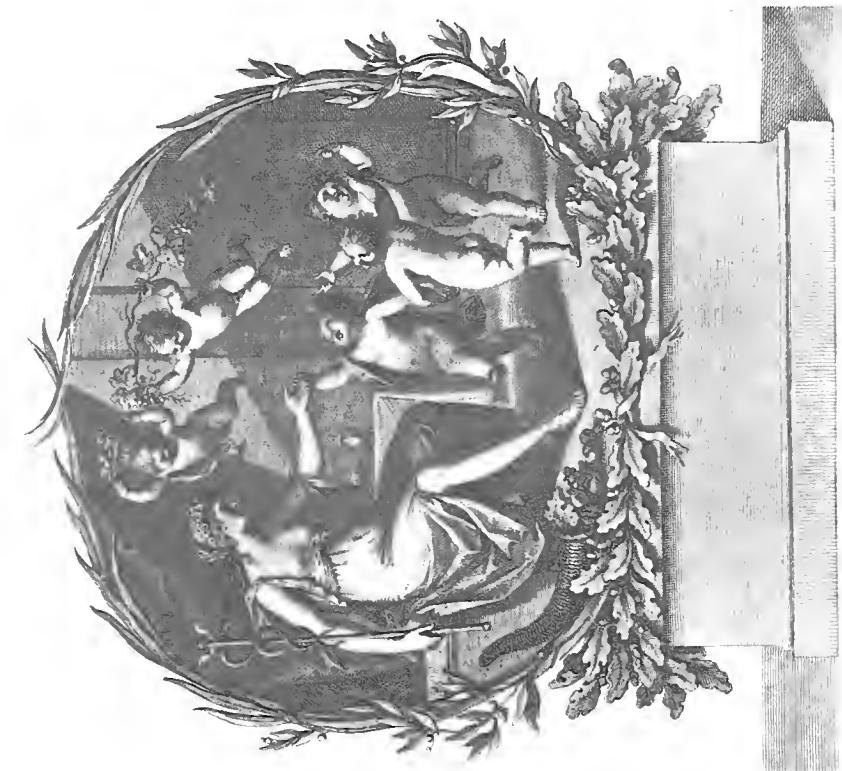
J. Bartolozzi sculps.

MANSION HOUSE TICKET.



MASONIC FRONTISPICE.

By Bartolozzi.



PROOF STATE, OR TICKET ON OPPOSITE PAGE.

By F. Bartolozzi.
After G. B. Cipriani.



S. J. & J. R. & Co. P.R.A. Print.

MASTER PHILIP YORKE.

Francesco Bartolozzi, R.A. Sculps.



Engraving 1780.

F. Bartolozzi sculps.

CONFUSUS. A. O. F. G.

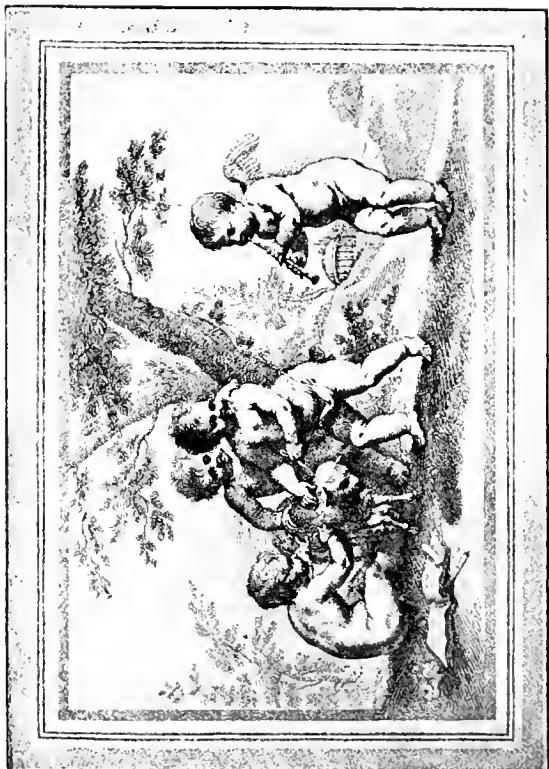
Perpetual Fountain of domestic Bliss! —
Here Love his Golden shaft employs; here lights
His constant Lamb and waves his purple Wings.



Guercino da Cento, Inv.
F. Bartolozzi, Incis.
FOUR BOYS WITH A VASE.



Guercino.
F. Bartolozzi.
HOLY FAMILY WITH ANGEL.



Sannone da Pescaro, Del.
F. Bartolozzi, Engraver to His Majesty,
Sculpt., 1770.
BOYS PLAYING WITH A LAMP.



Guercino.
F. Bartolozzi.
AN ITALIAN CONCERT.



G. B. CIPRIANI, R.A.

*Pubd. as the Act directs, the 24 of Decr., 1785, by M. Bova,
No. 105, Swallow Street.*



Fr. Bartolozzi, R.A., ad vivum, Del.

HIS GRACE THE DUKE OF MARLBOROUGH,

Engraved by J. Ogborne, from a Drawing by F. Bartolozzi, R.A.



F. Bartolozzi, R.A., Sculpt.
PASTORAL SUBJECT.



W. Hamilton.
JOHN PHILIP KEMBLE.



Sam'l. Smeath. Del.
GEORGE, THIRD DUKE OF MARLBOROUGH,
CAROLINE HIS DUCHESS AND CHILD.



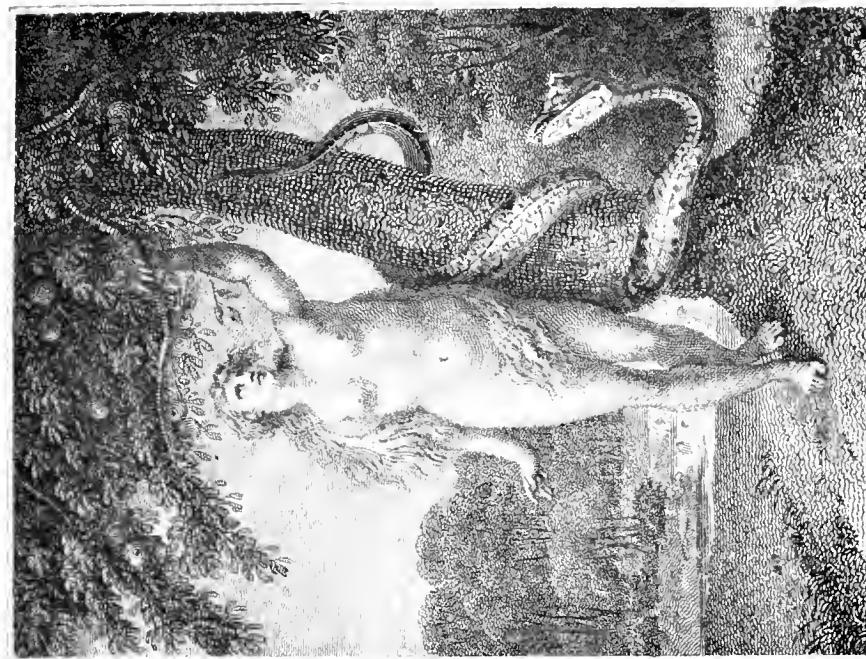
Raphael, Paint.
Francesco Bartolozzi, R.A., Sculpt.
MADONNA DEL PESCE.



Luhe - aus Beauderk's Delen 5

F. A. K. 1822

CUPIDS.



W. Hamilton, R.A.

F. Bartolozzi, R.A.

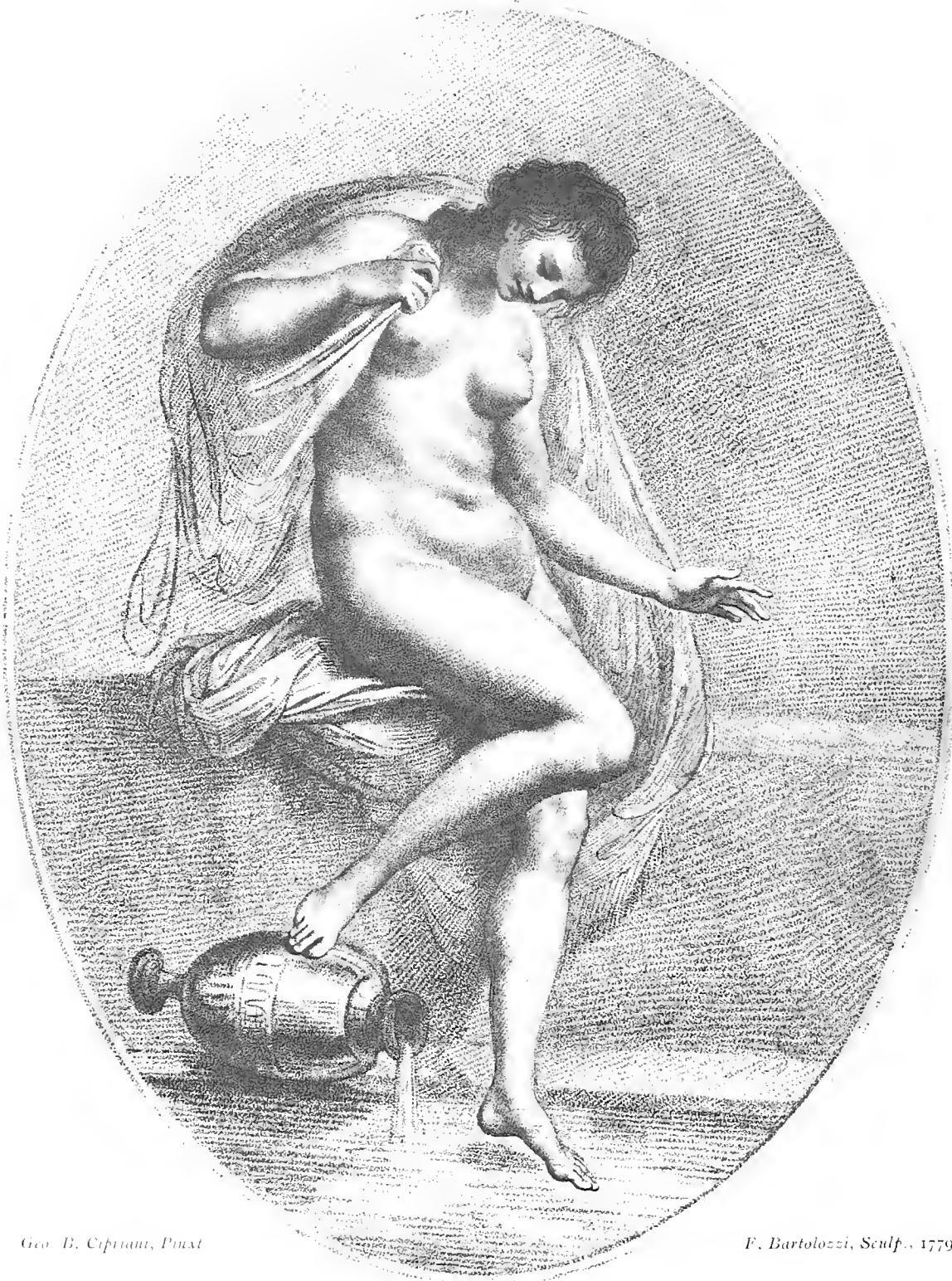
EVIE AND THE SERPENT.



CHARITY.

G. Hamilton

QUEEN CHARLOTTE AS CHARITABLE BENEFACTOR.



Gio. B. Cipriani, Pinxit

F. Bartolozzi, Sculp., 1779.

A NAIAD.



VENUS AND ADONIS.



BUSINESS CARD FOR WM. WILSON.

By Bartolozzi.



G. B. Cifriani, Inv. et Del.

F. Bartolozzi, Sculp., 1773.

ARIOSTO'S "ORLANDO FURIOSO," CANTO XXXV, STANZA XII.



Engraved by Sir Joshua Reynolds

Copy right to be used

Lord Burleigh!



I. G. Cipriani, Delt., R.A.

T. Bartolozzi, Sculpt. R.A.
Engraver to His Majesty



F. Bartolo

WINTER.

F. Bartolo - i, Sculpt.



G. B. Cipriani Inv.

MATERNAL LOVE.

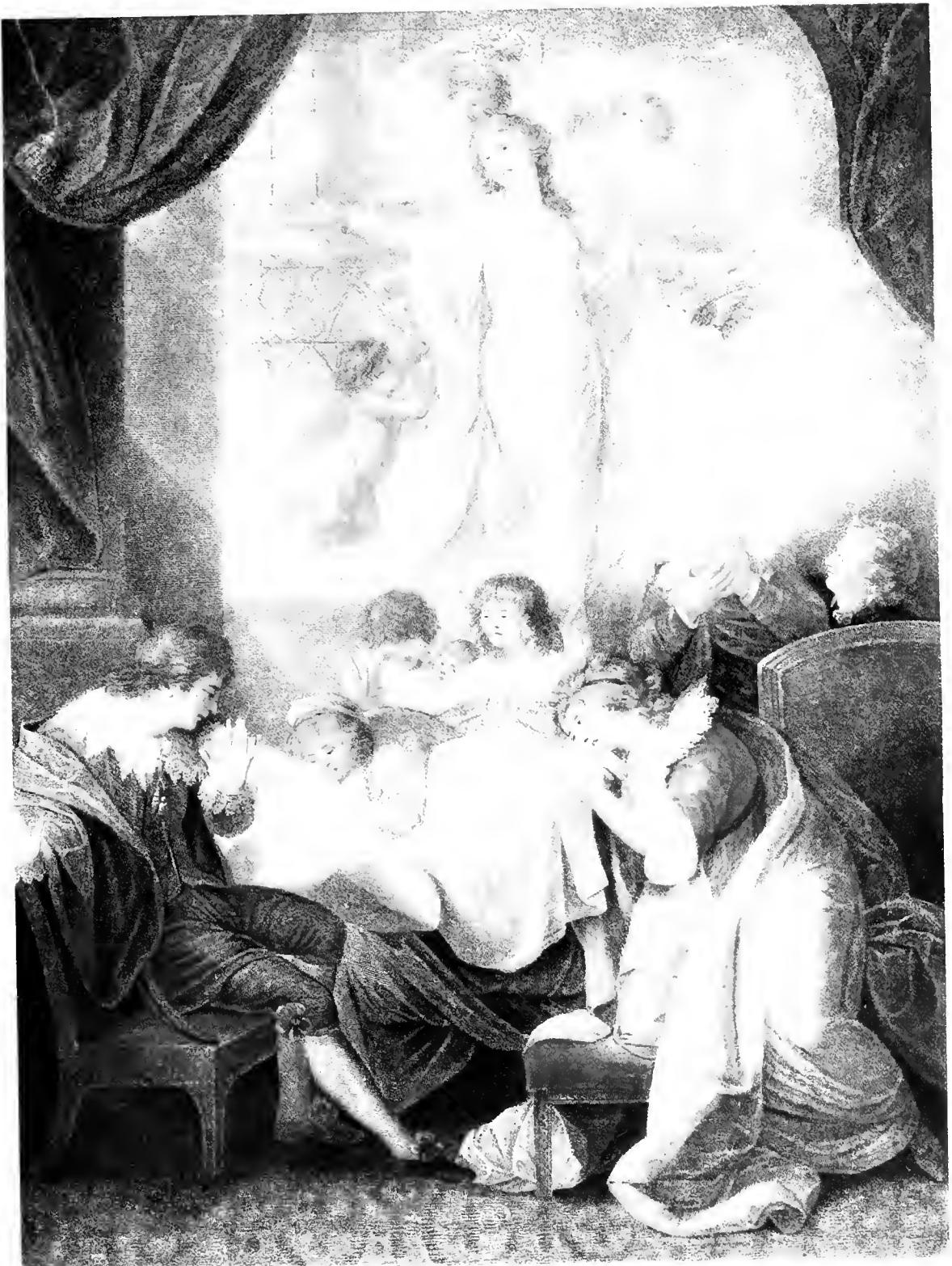
F. Bartolozzi Sculp.



R. Westall,

SPRING.

F. Bartolozzi, Sculpt



Revd. Mr. Peters, Pinxit.

F. Bartolozzi, R.A., Sculpt.

THE TRIUMPH OF VIRTUE.



G. B. Cipriani, Del.

Francesco Bartolozzi, R.A., Sculpt.

HERCULES AND OMPHALE.



*Sir Joshua Reynolds,
R.A., Paint.*

*Francesco Bartolozzi,
R.A., Sculpt.*

VENUS CHIDING CUPID.



F. Bartolozzi, R.A., Inv., Del., and Sculpt.

HOPE.



Angelica Kauffman

F. Bartolozzi, Sculp

RINALDO AND ARMIDA.



Angelica Kauffman, Pnyt

Fran Bartolozzi Sculpt

GRISELDA.



HARRIET, VISCOUNTESS BUTEFD.

Engraved by F. Bartolo after R. Cosway, R.A.



SPRINGTIME INNOCENCE.



R. Cosway, Inv., R.A.

F. Bartolo, sculp.

DONALD AND JESSIE.



Drawn by Lavinia, Countess Spencer.

Fr. Bartolozzi; Etchd.

HENRIETTA FRANCES, VISCOUNTESS DUNCANNON.



W. Hamilton, R.A., Pinxt

F. Bartolozzi, R.A., Sculpt.

THE RT. HONBLE ANNE COUNTESS COWPER.



G. B. Cipriani, Inv.

F. Bartolozzi, Sculp.

NYMPHS AT FOUNTAIN.



A ST. JAMES'S BEAUTY.

APPENDIX I.

A List of Published Engravings by Bartolozzi.

Admission Tickets:—

Anacreontic Society: Lawrenson; $3\frac{1}{2} \times 4\frac{3}{4}$
 Bach and Abel's Concert: Cipriani; $4\frac{1}{4} \times 3$
 Banti, Madame: Burney; $5\frac{1}{2} \times 3\frac{3}{4}$. 1795
 " " " $4\frac{1}{2} \times 3\frac{1}{2}$
 " " " $6 \times 4\frac{1}{2}$. 1797
 Bessborough, Countess of: Ball; $3\frac{3}{4} \times 3$
 Borghi Benefit, May 11, 1789: Cipriani; s., $3\frac{1}{2} \times 4\frac{3}{4}$
 " May 21st: Cipriani; $3\frac{1}{2} \times 4$
 Concert of Ancient Music: N. Dance; $5\frac{3}{4} \times 4\frac{3}{4}$
 Cox's Museum; Rebecca; $5 \times 3\frac{1}{4}$. 1772
 Dragonetti's Benefit: Burney; $5\frac{1}{2} \times 4$
 Fierville's Ball: $3\frac{1}{2} \times 4\frac{1}{2}$, oval
 " Cipriani; $3\frac{3}{4} \times 3$
 Giardini Benefit: .. $4\frac{3}{4} \times 4$, oval
 " (Comedy and Tragedy) $4\frac{1}{2} \times 3\frac{3}{4}$
 " (Apollo and the Muses) $5 \times 4\frac{1}{2}$
 " (Mercury Inventing the Lyre) 4×5
 " (Apollo Crowned) $4\frac{1}{2}$ " circle
 " (Triumph of Venus) $3\frac{3}{4} \times 4\frac{1}{4}$
 " (Apollo and Pan) $4\frac{1}{2} \times 4$
 " (Cupid inspiring Sappho) $3\frac{3}{4} \times 4\frac{1}{2}$. 1780
 " (Female and two Cupids) " circle
 " three " $3\frac{3}{4} \times 3\frac{1}{4}$
 " (Male and Female running) $5\frac{1}{4} \times 5$
 " (Male and Female running with Dogs) $4\frac{1}{2} \times 3\frac{1}{2}$
 Guadagni " same design
 Guildhall Banquet: $8 \times 10\frac{3}{4}$. 1763
 Hanover Square Masquerade: Cipriani; 4×4
 " Concert, 1788; .. $3 \times 2\frac{1}{4}$
 " 1789; .. $3\frac{1}{2} \times 2\frac{1}{4}$
 " 1790; .. $3\frac{1}{4} \times 2\frac{3}{4}$
 " 1793; .. $3 \times 2\frac{1}{2}$
 " 1791. $4 \times 3\frac{1}{4}$,
 Jones Benefit: Cipriani; $2\frac{3}{4} \times 2\frac{3}{4}$
 Legard Benefit: A. Kauffman, 1781; $7 \times 5\frac{3}{4}$, oval
 Mansion House Dinner: Cipriani, 1775; $8 \times 7\frac{1}{4}$
 " Ball " 1796; same design
 " Hamilton, 1791; $5\frac{1}{2} \times 4$
 New Club Masked Ball: Cipriani, 1775; $7\frac{1}{4} \times 10\frac{1}{2}$
 Pacchierotti Benefit: Burney; $3 \times 2\frac{1}{2}$
 Ranelagh Mosque: 1776, Cipriani; $4 \times 5\frac{3}{4}$
 " Regatta Ball: 1775, Cipriani; $8 \times 6\frac{3}{4}$
 Reynolds's, Sir J., Funeral: Burney; $6\frac{3}{4} \times 5$
 Royal Cumberland Freemasons' School: Stothard; s., $4\frac{3}{4} \times 3\frac{1}{2}$, oval
 St. Margaret's Church: 1794, Smirk; $5\frac{1}{2} \times 7$
 Salomon Benefit: 1794, Rebecca; $3\frac{1}{4} \times 2\frac{1}{4}$

Salpietro Benefit (Music): s., 4×5 , oval
 " 1785, Cipriani; $3\frac{1}{4} \times 2\frac{3}{4}$
 " Bartolozzi; $4\frac{1}{2} \times 3\frac{3}{4}$. 1773
 " Vieira; $4\frac{3}{4} \times 4\frac{1}{4}$
 Savoia Benefit: Cipriani; s., $3\frac{1}{4} \times 4\frac{1}{2}$
 Scavoir-Vivre: 1775, Cipriani; $4 \times 5\frac{1}{2}$
 Shane's Castle Masquerade: .. $4\frac{1}{2} \times 5\frac{1}{2}$, oval
 Subscription Ball, Hickford's Rooms, 1795: $3\frac{1}{2} \times 2\frac{1}{2}$
 Tenducci Benefit Cipriani; $4\frac{1}{4} \times 4$
 Walker's Lectures: Hamilton; $3\frac{1}{2} \times 5$
 Wynnstay Theatre: Bunbury; s., $5 \times 6\frac{1}{2}$ oval
 Abercrombie, Sir Ralph: J. Hoppner; s., $10 \times 10\frac{1}{2}$
 Abington, Mrs., as "Thalia": R. Cosway; s., $7\frac{1}{2} \times 9\frac{1}{2}$. 1783
 Achilles and Briseis: Burney; line, $2\frac{3}{4} \times 4\frac{1}{4}$
 Adam and Eve: see Milton
 Addison, J. G. Kneller; line, $2\frac{3}{4} \times 4\frac{1}{4}$
 Adelaide in the Gardens of Baguieres: Bunbury; stipple c.p.; circle 12in. 1785
 Adelaide or the Shepherdess of the Alps: Cipriani; s., $10\frac{1}{2} \times 13\frac{1}{2}$, bistre. 1784
 Admiral, Portrait of: A. Poggi; s., 14×18 . 1788
 Admiration: P. Violet; s., $3\frac{1}{2} \times 3\frac{3}{4}$, bistre. 1797
 Adoration (The): Piazzetta; line, $2\frac{3}{4} \times 4\frac{1}{4}$. Companion to the Assumption
 Adoration of the Magi: G. F. Barbieri; s., $16\frac{1}{2} \times 11$
 Æmilius Paulus with her Children: Kauffman; s., $18 \times 14\frac{1}{2}$, bistre
 Avarice, Charity, Devotion, Sacrilege (four on one plate): W. Hamilton; s., 7×9 . 1780
 Amelia, Princess: Lawrence; s., $5\frac{1}{2} \times 6\frac{1}{2}$; pub. line only. 1790
 Amelia, Princess: Lawrence; s. $5\frac{1}{2} \times 6\frac{1}{2}$; fully lettered, pub. 1792
 Amoret and Britomart: Opie; s., $13\frac{3}{4} \times 17\frac{1}{4}$, blk.
 Angel Gabriel: see Gabriel
 Angelica and Medora: Cipriani; stipple, $11\frac{1}{2} \times 9$; B.M. 3 states
 1st with names of a. and e. and pub. line 1787
 2nd, the same with title added
 3rd, with figures 47 above title
 Angelica appearing to Sacripant: Ang. Kauffman; line, $4\frac{1}{2} \times 5\frac{1}{2}$. 1783
 Angelic Child: Robinson; s., $2 \times 2\frac{1}{2}$, oval. B.M., 2 states
 1st with names of a. and e. and pub. line 1790
 2nd with the same, with e.l.t. and dedication
 Antinous: s., $2\frac{1}{2} \times 3$, oval
 Antony and Cleopatra, Act 5, Sc. 2: Moreau le jeune; s., 3×5 . 1786
 Antony and Cleopatra: H. Tresham; etching, $16\frac{1}{4} \times 11$. 1794

LIST OF PUBLISHED

Annunciation (The) : Dom Zampieri ; this is composed of the prints "Angel Gabriel," and "Virgin in kneeling posture." B.M. has impressions both on one sheet, and separately

Apollo holding a Lyre : G. B. Cipriani ; s., $3 \times 3\frac{3}{4}$, oval, red.

Ariadne : G. B. Cipriani ; e., $8\frac{1}{2} \times 9\frac{3}{4}$. 1788
 .. in Naxos : s., $6\frac{3}{4} \times 8$, blk.

Assumption of the Holy Virgin : Piazzetta ; line, $2\frac{3}{4} \times 4\frac{3}{4}$

Ascension, The : Jacobus Guarana ; line, 17×18

As You Like It : Rosalind : Ang. Kauffman, s., $3\frac{1}{2} \times 4$, oval. 1781

As You Like It : Colia : Ang. Kauffman, s., $3\frac{1}{2} \times 4$, oval. 1781

Ash, John : Sir Joshua Reynolds ; s., $13\frac{1}{2} \times 22$. London, published March 1st, 1791, by E. Walker & Co., and J. Tomkyns

Ashburton, Lord : Sir Joshua Reynolds ; s., $13\frac{1}{2} \times 16\frac{3}{4}$. 1790

Athanasius, Saint : Dom Zampieri ; Nic. Vanni del : line, 6×11

Atalanta and Hippomanes : B. Luti ; line, $9\frac{1}{2} \times 14\frac{1}{2}$, pub. by Read, 1791

Atalanta and Hippomanes : B. Luti ; line, $9\frac{1}{2} \times 14\frac{1}{2}$, pub. by T. Bradford, Fleet Street, excudit 1st July, 1763

Auld Robin Gray : Bunbury ; 1783, stipple, $11\frac{3}{4}$ " circle, brown

Autumn : R. Westal ; s., $6\frac{1}{2} \times 7\frac{1}{2}$, bistre. 1790

Autumn : Cipriani (Girl with cup and staff), s., $3\frac{1}{2} \times 4\frac{1}{2}$, oval, brown

Autumn : Cipriani (Girl with grapes) ; s., $3\frac{1}{2} \times 4\frac{1}{2}$, oval, bistre. 1782

Bach, J. C. : A. Carlini ; line, 8×13 . 1782

Bacchanalian Children : M. Franceschini ; line, $15\frac{1}{2} \times 10\frac{1}{2}$
 .. Group : C. Cignani ; e., $9\frac{3}{4} \times 7\frac{1}{2}$

Bacchante (with cup in hand) : s., $12\frac{1}{2}$ " circle. 1799
 .. Bartolozzi ; s., $6 \times 7\frac{1}{2}$, oval, red

Bacchantes : Kauffman ; s., 12 " circle, bistre

Bacchus (Head of) : Stothard ; line, $2\frac{3}{4}$ " circle. 1796

Bacchus, as a Child seated astride a Barrel : e., $3\frac{1}{2} \times 3\frac{1}{2}$, B.M., 2 states
 1st "etch'd by Bartolozzi, 1796"
 2nd "engraved by R. H. Cromeck, pupil of Franc. Bartolozzi, R.A."

Bacchus and Ariadne : Cipriani ; s., $5\frac{1}{2} \times 4\frac{1}{2}$. 1787

Baldwin, Mrs. : *see* Portrait of a Lady in Grecian Dress

Barbieri, G. F. : line ; $9\frac{1}{2} \times 11\frac{1}{2}$. 1764

Baronagium Genealogicum (Edmonson's), Front to Vol. v. : Cipriani ; $9\frac{1}{2} \times 16\frac{1}{2}$

Bathing Machines and Figures : A. Pasquin ; e., $3\frac{1}{2} \times 2\frac{1}{2}$

Beauclerk, Daughters of Lady Diana : Lady D. Beauclerk ; s. and e., $11 \times 10\frac{1}{2}$. 1780

Beauty : G. B. Cipriani ; s., $5 \times 6\frac{1}{2}$, oval, in red. 1783

Beauty Charmed by Music : Kauffman (1804) ; $7 \times 5\frac{3}{4}$, oval, same design as Legard Ticket

ENGRAVINGS—*continued.*

Beckford, Mr., Private Plate for : Cipriani ; $5 \times 7\frac{1}{2}$

Beggar's Opera (The), Illus. to : Ibbetson ; line, $3\frac{1}{2} \times 5\frac{1}{2}$. 1791

Bellamy, George Anne ; Coates and Ramberg ; s., $2\frac{3}{4} \times 3\frac{3}{4}$, oval. 1785

Bell's Poets, Title Pages :—
 To Churchill's Poems : Cipriani ; s. and e., $2\frac{1}{2} \times 4$. 1779
 To Hammond's Poems : Ang. Kauffman ; s. and e., $2\frac{3}{4} \times 4\frac{1}{2}$. 1781

Bembo, Cardinal : Titian ; s., $5\frac{1}{2} \times 7\frac{1}{2}$, title Petrus Bembus

Besborough, Countess of : Lavinia, Countess Spencer ; e., $8\frac{1}{2} \times 11\frac{1}{2}$. 1787

Bingham, Lady Anne : Reynolds ; s., $6\frac{3}{4} \times 8\frac{1}{2}$, bistre

Blair, Dr. Hugh : Raeburn ; s., $10 \times 12\frac{1}{2}$. 1802

Blind Man's Buff : A. Kauffman ; e., 11×10 . 1784.
 'Angelica' spelt 'Angchia'

Benevolent Lady (The) : J. T. Barralet ; Plate engraved with Morris, $12 \times 15\frac{1}{2}$. 1780

Berrettini Pietro : Medallion supported by Time, who is striking down Envy : C. Maratti ; line, $11\frac{3}{4} \times 17$

Boat rushing over a Waterfall : line, $8\frac{3}{4} \times 5\frac{3}{4}$

Book Plate : Sir Foster Cunliffe, Bart ; $3\frac{1}{2} \times 3\frac{1}{2}$

Borghi's Six Overtures, Title page to : etching, $7\frac{1}{2} \times 10$. 1787

Borghi's Six Solos, Title page to : Cipriani ; etching, $7\frac{1}{2} \times 10\frac{1}{2}$. 1783

Boy Sleeping : E. Sirani ; line, $11\frac{1}{2} \times 8\frac{1}{2}$
 .. Guercino ; s., $7\frac{1}{2} \times 8$, bistre. 1798

Bride of Otaite (Woman with huge skirt) ; e., $7 \times 8\frac{1}{2}$

Britannia rewarding Music and Literature ; W. Hamilton ; s., $8\frac{1}{2}$ " circle. 1792

Bromley's Fine Arts, Front to : *see* Pax Artium Nutrix

Brunton Miss : R. Cosway ; s., $2\frac{3}{4} \times 3\frac{1}{2}$, oval

Buffett the Bear : s., $8 \times 6\frac{1}{2}$; oval, bistre, 1794

Bulkeley, Viscountess : R. Cosway ; s., $7 \times 9\frac{1}{2}$, bistre

Burghersh, Lord : Reynolds ; s., $7\frac{1}{2} \times 9\frac{1}{2}$, o.l.t. 1788

Burney, Charles : Reynolds ; s., $6 \times 7\frac{1}{2}$. 1784
 "But Ah! let pity turn her dewy eyes" : R. L. West ; e., $5\frac{1}{2} \times 4\frac{1}{2}$. 1801

Bute, Countess of : Romney ; s., $7\frac{1}{2} \times 9\frac{1}{2}$

Cajetanus, Saint : line, $9\frac{1}{2} \times 11\frac{3}{4}$

Camden, Earl : Gainsborough ; Dupont ; s., $13\frac{1}{2} \times 17$

Capell, Edward : Roubiliac ; s., $4\frac{1}{2}$ " circle. 1759

Caractacus : W. Hamilton ; s., $14\frac{1}{2} \times 11\frac{1}{2}$, blk. 1788

Caroline, Princess of Wales and Princess Charlotte : s., $5\frac{1}{2} \times 9$

Cathcart, Lady J. : A. Callot ; s., $6 \times 7\frac{1}{2}$, oval, in red

Catherine de Ricci, Saint, in prayer : A. D. Gabbiani ; Plate for "Cento Pensieri," line, $5\frac{3}{4} \times 8\frac{1}{2}$. 1791

Catherine II., Empress of Russia : M. Benedetti ; s., $9\frac{1}{2} \times 14\frac{1}{2}$. 1785

Cecilia : T. Engleheart ; s., $3 \times 3\frac{3}{4}$, oval, red. 1783
 .. Saint : B. West ; s., $3\frac{1}{2} \times 4\frac{1}{2}$, oval. B.M., 2 states
 1st, with publication line. 1783
 2nd, 1784

LIST OF PUBLISHED ENGRAVINGS—*continued.*

Celadon and Amelia: Hamilton; s., 10 x 13, blk. 1794
 Cephalus and Aurora: P. da Cartona; line, 16 $\frac{1}{2}$ x 10 $\frac{1}{2}$, blk.
 Cephalus and Procris: Cipriani, Marcuard, sculp.
 Bartolozzi, direc.; s., 5 $\frac{1}{2}$ x 4 $\frac{1}{2}$, oval
 Ceres: s.c.p., 8 $\frac{1}{2}$ x 10
 Chamberlain's Imitations: *see* under titles
 Chambers, A Dissertation on Oriental Gardening, Title
 page to: Cipriani; e., 6 x 4 $\frac{1}{2}$. 1772
 Charity; H. Ramberg; line, 3 x 5 $\frac{1}{2}$. 1788
 Charles I., before the Execution: s., 17 $\frac{1}{2}$ x 14 $\frac{1}{2}$
 Charlotte and Werter: Charlotte sitting with her Sisters;
 stipple, 11 $\frac{1}{2}$ " circle. 1783, bistre
 Charlotte, Queen: Beechey; s., 12 x 17 $\frac{1}{2}$, bistre
 Cherubins: Bartolozzi; s., 11 $\frac{1}{2}$ x 7 $\frac{1}{2}$. 1792
 Chesterfield, Earl of: Bartolozzi; line, 3 $\frac{1}{2}$ " circle
 Child asleep on a Basket: Barbieri; e., 9 $\frac{1}{2}$ x 7
 Child interfering with a Cockfight: s., 3 $\frac{1}{2}$ x 5, oval,
 bistre
 Child pointing to a Tablet covered with drawings of ears:
 Bartolozzi; e., 4 $\frac{1}{2}$ x 3 $\frac{1}{2}$
 Children (two, giving a third a ride by means of crossed
 hands): s., 5 $\frac{1}{2}$ x 6 $\frac{1}{2}$, bistre. 1791
 Child Sleeping? The Silence: s., 7 $\frac{1}{2}$ x 6, bistre
 Child Sleeping (with title "Beauteous emblem of
 sweetest innocence"): s., 7 x 8 $\frac{1}{2}$, bistre. 1786
 Child Stringing Leaves: Lady D. Beauclerk; s., 5 $\frac{1}{2}$ x 4 $\frac{1}{2}$,
 bistre, 1796
 Child with Cat in her Arms: s., 3 $\frac{1}{2}$ x 5, oval, red
 Children Fighting: Cipriani; 10 $\frac{1}{2}$ x 8 $\frac{1}{2}$, bistre, 1787
 Children at Play (three boys with a goat): s., 7" circle, red
 (seven " and sleeping satyr.):
 M. Franceschini; 15 $\frac{1}{2}$ x 10 $\frac{1}{2}$. 1765
 Chryseis restored to her Father: G. B. Cipriani; s.,
 14 $\frac{1}{2}$ x 11 $\frac{1}{2}$, oval. 1786
 Churchill's Poems, Title page to: *see* Bell's Poets
 Cicero: Cipriani; line, 4 $\frac{1}{2}$ " x 6 $\frac{1}{2}$. 1780
 Cignani, Carlo: Medallion with Time and Two Lovers
 beneath; C. Maratti; line, 10 $\frac{1}{2}$ x 16
 Cipriani, G. B.: s., 5 $\frac{1}{2}$ x 6 $\frac{1}{2}$, oval. 1785
 Cipriani's Rudiments of Drawing: all s., 11 x 7 $\frac{1}{2}$, Title.
 1786
 I., Ears. II., Feet. III., Hands and Feet. IV.,
 Two Girls and an Old Man. V., Four Curly
 Headed Youths, one with wings. VI., Eyes.
 VII., Three Cupids, one with a cup. VIII.,
 Hands.
 Clypeus Votivus: line, 7" circle. 1794
 Clytie: A. Caracci; line, 16 $\frac{1}{2}$ " circle, 1772, Cabinet
 picture of J. Strange
 Cobbett: Smith, J. R.; s., 8 $\frac{1}{2}$ x 9 $\frac{1}{2}$, blk. 1801
 Colia: *see* As You Like It
 Comedy: Cipriani; (Small Oval, half length figure), s.,
 3 $\frac{1}{2}$ x 4, blk. 1784
 Comedy: Cipriani; (Group of 5 figures), s., 9 $\frac{1}{2}$ x 11,
 bistre. 1788
 Comedy of Errors, Act 5, Sc. 1.: Hamilton; line,
 3 $\frac{1}{2}$ x 5 $\frac{1}{2}$. 1785
 Composition: A. Kauffman; s., 10 $\frac{1}{2}$ x 9 $\frac{1}{2}$, oval, blk.
 1787
 Conjugal Love: G. B. Cipriani; s., 8 $\frac{1}{2}$ x 7
 Contentment: Cipriani; s., 6 $\frac{1}{2}$ x 7 $\frac{1}{2}$, red. 1782
 Cook, Capt. J.: Webber; s., 3 $\frac{1}{2}$ x 4 $\frac{1}{2}$, bistre. 1784
 Cordelia: Ang. Kauffman; s., 10 $\frac{1}{2}$ x 12 $\frac{1}{2}$, oval. 1784,
 brown
 Coriolanus: A. Kauffman; s., 17 x 13 $\frac{1}{2}$, oval, bistre. 1785
 Cornelia, Mother of the Gracchi: A. Kauffman; s.,
 14 $\frac{1}{2}$ x 11 $\frac{1}{2}$. 1788
 Cornelia, Mother of the Gracchi: B. West; 5 $\frac{1}{2}$ x 4 $\frac{1}{2}$,
 oval. 1783
 Cornwallis, Marquis of: Hamilton, H. D.; s., 2 $\frac{1}{2}$ x 3 $\frac{1}{2}$,
 oval, red. 1781
 Cosway, Maria: R. Cosway; s., 5 $\frac{1}{2}$ x 8 $\frac{1}{2}$
 Country Girl Going Reaping: F. Wheatley; s., 8 x 10 $\frac{1}{2}$,
 bistre. 1797
 Coutinho D. Rodrigo de Sousa: Siqueira; s., 5 x 9. 1812
 Cowper, Countess: W. Hamilton; s., 5 x 6, oval
 Cowper: Lawrence; s., 7 x 9, o.l. title and 4 line verse,
 bistre. 1805
 Cox, Lt. Col.: Hounsom, G.; s., 8 $\frac{1}{2}$ x 12 $\frac{1}{2}$, blk. 1799
 Crouch, Mrs.: Romney; s., 6 $\frac{1}{2}$ x 8, bistre
 Cupid with wand and ball: s., 2 x 2 $\frac{1}{2}$, oval. 1785
 " " bow, club and lion's skin: s., 2 x 2 $\frac{1}{2}$, oval.
 1785
 Cupid with harp, seated on a lion: s., 3 $\frac{1}{2}$ x 3 $\frac{1}{2}$, oval,
 1785
 Cupid making his bow: Corregio; s., 9 $\frac{1}{2}$ x 13 $\frac{1}{2}$. 1785
 Cupid shooting his arrow: line, 9 $\frac{1}{2}$ x 12 $\frac{1}{2}$
 Cupidon acheté trop cher: J. Tufts; s., 7 $\frac{1}{2}$ x 5 $\frac{1}{2}$, oval,
 1786
 Cupid bending his bow: M. Franceschini; line,
 6 $\frac{1}{2}$ x 9 $\frac{1}{2}$
 Cupid and Psyche: Lavinia, Countess Spencer; line,
 4 x 6, oval. 1792. This is 1442 in Tuer's list,
 Cupid binding an Amulet on the Arm of Beauty
 Cupid and Psyche (cupid with torch): s., 7 $\frac{1}{2}$ x 8 $\frac{1}{2}$;
 pub. by Boydell. 1789
 Cupid and Psyche: s., 7 $\frac{1}{2}$ x 6, oval; pub. by Humphreys
 Cupids with an Anvil (? Cupid's Forge): s., 3 $\frac{1}{2}$ " circle
 Cupid's Manufactory: F. Albani; s., 14 $\frac{1}{2}$ x 10 $\frac{1}{2}$, oval.
 1800
 Cupid Sleeping on Woman's Lap, another Cupid near by:
 Kauffman; s., 5 $\frac{1}{2}$ x 4 $\frac{1}{2}$, oval
 Cupid Unveiling the face of a Sleeping Female: Cipriani;
 s., 7 $\frac{1}{2}$ x 6 $\frac{1}{2}$, oval
 Cupid with a Mirror: 4 $\frac{1}{2}$ x 5 $\frac{1}{2}$, oval. 1794
 Cupids at Play: G. B. Cipriani; s., 7 $\frac{1}{2}$ " circle. 1773,
 in red
 Cupids (three) one with Wreath of Flowers: Lady D.
 Beauclerk; s., 7 $\frac{1}{2}$ " circle
 Cupid with Torch, leaning on Pedestal with book:
 Ramberg; e., 2 $\frac{1}{2}$ x 2. 1788
 Cupid with Torch and Laurel Crown: Ramberg; e.,
 3 x 2 $\frac{1}{2}$. 1788
 Cupids (four) one sleeping: Cipriani; e., 9 x 6 $\frac{1}{2}$. 1787

LIST OF PUBLISHED

Cupids (four) with a Lamb: Simone de Pesaro; s., 13 $\frac{3}{4}$ x 9 $\frac{3}{4}$, red. 1770
 Cupids (three) one has hold of others, hair: Lady D. Beauclerk; s., 5 $\frac{1}{2}$ x 6 $\frac{3}{4}$
 Cymbeline: Imogen's Chamber: W. Marten; 1786, s., 13 x 8 $\frac{3}{4}$, bistre
 Cyrillus, Saint: D. Zampieri; N. Vanni del, line, 6 x 11
 D' Ageno: Gainsborough; s., 3 x 4 $\frac{3}{4}$, bistre
 Da' l' esca un picciol, &c.: Zucarelli; line, 17 $\frac{1}{2}$ x 12 $\frac{3}{4}$
 Damascenus, Saint: D. Zampieri; N. Vanni del, line, 6 x 11
 Damon and Delia: Ang. Kauffman; stipple, 6 x 7 $\frac{1}{2}$, oval. 1780, bistre
 Damon and Musidora: Ang. Kauffman; stipple, 6 $\frac{1}{2}$ x 7 $\frac{3}{4}$, oval. 1782, red
 Damon and Musidora: Opie; stipple, 13 $\frac{1}{2}$ x 17 $\frac{1}{2}$. 1796
 Dance (The): H. Bunbury; s., 11 $\frac{3}{4}$ x 12 $\frac{3}{4}$
 Death of Cleopatra: G. B. Cipriani; line, 10 x 7 $\frac{3}{4}$. 1787
 Death of Clorinda: Ang. Kauffman; 1785, stipple, 6 $\frac{1}{2}$ x 7 $\frac{1}{2}$, oval, bistre
 Death of Cora: H. Ramberg; 1788, stipple, 6 $\frac{1}{2}$ x 7 $\frac{3}{4}$, oval, brown
 Death of the Stag: *see* Diana Hunting the Stag. No. 3
 Death of St. Francis: Cigoli; line, 3 $\frac{3}{4}$ x 5 $\frac{1}{2}$
 Death of St. Justine: L. Giordano; line, 12 $\frac{1}{2}$ x 20 $\frac{1}{2}$
 Death of Queen Eleanor: W. Martin; s., 15 x 11 $\frac{1}{2}$, bistre
 "Delightful Task to rear the tender thought" (Illus. to Thomson's Season's): Guercino; stipple, oval, 7 $\frac{3}{4}$ x 9 $\frac{1}{2}$, red
 Deserted Village (The): F. Wheatley; s., 17 $\frac{1}{2}$ x 14, red
 Design: Ang. Kauffman; s., 10 $\frac{1}{2}$ x 9, oval, bistre. 1787
 Devonshire, Duchess of: *see* Foster and Georgiana
 Diana and Endymion: s., 9 $\frac{3}{4}$ x 13, blk
 Diana Hunting the Stag: Gabbiani; line, 15 $\frac{1}{2}$ x 12 $\frac{1}{2}$, oval, B.M., 3 states
 1st, names of a. and e., and ded. in italics, ending Niccolo Pagni; d.d.d., blk
 2nd, names of a. and e., and different ded., ending Jgn. Hugford; d.d.d., bistre
 3rd, names of a. and e., title: "The Death of the Stag," and pub. line. 1791, bistre
 Diana preparing for Hunting: G. B. Cipriani; line, 4 $\frac{1}{2}$ x 6
 Dido: Cipriani; line, 17 $\frac{1}{2}$ x 13. 1778
 Dimond, W. and Miss Wallis as "Romeo and Juliet": C. Shirriff; s., 5 $\frac{1}{2}$ x 7 $\frac{1}{2}$, oval
 Diploma of Royal Academy:—
 Cipriani; line, 6 x 3 $\frac{1}{2}$
 " " 17 $\frac{1}{2}$ x 11 $\frac{1}{2}$, top half
 " " 17 $\frac{1}{2}$ x 13 lower
 " " 17 $\frac{1}{2}$ x 24 $\frac{1}{2}$, complete
 Donald and Jessie: R. Cosway; s., 7 $\frac{3}{4}$ x 9
 Doralice: s.c.p., 7 x 8 $\frac{3}{4}$, oval 1777

ENGRAVINGS—*continued*.

Dorset, Marchioness of: Holbein; s.c.p., 9 x 12 $\frac{3}{4}$. 1795
 Duncannon, Henrietta, Frances Viscountess; Lavinia Countess Spencer; e., 8 $\frac{1}{2}$ x 11 $\frac{1}{2}$
 Dundas, Lady Jane: Hoppner; s., 6 $\frac{3}{4}$ x 8 $\frac{1}{2}$, blk
 Dunning, John: Sir Joshua Reynolds; s., 6 $\frac{1}{2}$ x 8, oval. 1787
 Eagle Killing a Man: Carigiasi; e., 8 x 5 $\frac{3}{4}$, oval
 Edward, Prince (Heroism of): Cipriani; s., 14 $\frac{1}{2}$ x 10 $\frac{1}{2}$, bistre. 1789
 Egerton, John, Bishop of Durham: Gausett; s., 3 $\frac{3}{4}$ x 4 $\frac{1}{2}$, oval, with arms below
 Elements, The. Earth, Air, Fire and Water: G. B. Cipriani; s., set of 4, each, 6 x 8, oval
 Elizabeth, Queen of Edward IV., surrendering her son, the Duke of York: G. B. Cipriani; s., 15 x 11. 1786
 Elizabeth, Philippine Marie, Hélène de France, s., 2 $\frac{1}{2}$ x 3, oval
 Elliott, T. Knight: Holbein; s., 8 x 10 $\frac{3}{4}$. 1794, bistre
 Elliott, T. Knight: Holbein; the same with name in open letters on the print
 Erato: s.c.p., 5 $\frac{1}{2}$ x 7 $\frac{1}{2}$, oval. 1779
 Essex, Earl of: Oliver; s., 3 $\frac{3}{4}$ x 4 $\frac{1}{2}$. 1791
 Euler, Leonhard: Darbes; s., 4 $\frac{1}{2}$ x 5 $\frac{1}{2}$, oval, bistre
 Euphrosine: G. Amiconi; s., 9 $\frac{1}{2}$ x 11 $\frac{3}{4}$, oval. 1784
 Eurydice: A. Kauffman; s., 10 $\frac{1}{2}$ x 12 $\frac{1}{2}$, oval. 1790
 Eve and the Serpent: *see* Milton
 Eyre, Miss, with Dog: Cosway; s. and e., 3 x 4 $\frac{3}{4}$. 1778
 Faery Elves: *see* Milton
 Fair Alsatian: Kauffman; s., 5 $\frac{3}{4}$ x 7 $\frac{1}{2}$, oval, red, title; spelt 'Alsacien.' (1779)
 Fair Student (The): G. B. Cipriani; s., 7 $\frac{1}{2}$ x 9 $\frac{1}{2}$
 Faith: s., 3 x 4 $\frac{1}{2}$, oval, bistre
 " Cipriani; s., 6 $\frac{3}{4}$ x 5 $\frac{1}{2}$, oval
 Family Praying: Barbieri; De Pinacotheca Genariornum, e., 15 $\frac{1}{2}$ x 10 $\frac{1}{2}$. 1784
 Fancy's Sweetest Child: A. Kauffman; s., 10 x 12 $\frac{1}{2}$, oval, blk. 1782
 Farren, Elizabeth, Countess of Derby: Lawrence; commenced by Knight, and finished by Bartolozzi; s., 12 $\frac{1}{2}$ x 17 $\frac{1}{2}$. 1791
 Fann: Cipriani: s., 8 x 12 $\frac{1}{2}$. 1787
 Female Bust to right: A. Kauffman; s., 5 $\frac{1}{2}$ x 6 $\frac{3}{4}$, oval. 1779
 Female Head to left, draped: G. Hussey; s., 3 $\frac{3}{4}$ x 5, oval. 1775
 Female Head to left, draped; G. Hussey; s., 3 $\frac{3}{4}$ x 5, oval. 1776
 Female sitting, looking at a picture which a Cupid is showing her. Cupid with torch behind her: s., 7 x 5 $\frac{3}{4}$, bistre

LIST OF PUBLISHED ENGRAVINGS—*continued.*

Female sitting at table, with books and basket: Chinnery; s., $6 \times 7\frac{1}{2}$

Female with Lamp held over fire: A. Kauffman; s., $8\frac{1}{2} \times 11\frac{1}{4}$, oval. 1783

Females (two) sitting before a drawing board, supported by a Cupid: Cipriani; e., $10\frac{1}{2} \times 8\frac{3}{4}$. 1788

Females (five) bathing: Cipriani; s., $10\frac{1}{2} \times 8\frac{3}{4}$. 1767

.. and Cupids asleep beneath a tent: Cipriani; e., 11×9 . 1787

Fitzgibbon, Lord: Cosway, R.; s., $4\frac{1}{2} \times 5$, oval. 1790

Flanders, Jane, Countess of Mountford, assembling the inhabitants of Rennes: Rigand; s., $14\frac{1}{2} \times 11\frac{1}{4}$. 1789

Flight into Egypt: C. Maratti; P. Violet, del., s., $13\frac{1}{2} \times 16\frac{1}{2}$, bistre. 1797

Flora: Ang. Kauffman (Illus. to Thomson's Seasons); s., $10\frac{1}{2} \times 12$, oval, blk

Flora: Colibert; s., $5\frac{1}{2} \times 7\frac{1}{4}$, oval, bistre. 1788

Foote, Samuel: e., 4×3 . 1778

Foote's Elegy on Death: Title page to "Weep, Thaly, Weep"; etching, 4×3 . 1778

Foreign Nobleman with band across shoulder and flowing wig: Pellegrini; s., 11×13 , bistre. 1793

Foster, Lady Elizabeth, Duchess of Devonshire: Reynolds; s., $6\frac{1}{2} \times 8$. 1787

Fothergill, Dr.: Livesay; s., 3×4 , oval, red. 1782

Francis de Sales, St., beating down Heresy: J. Amiconi; line, $12\frac{1}{2} \times 20\frac{1}{2}$

Francis, Saint, praying for Sinners: J. a. S. Joannes; line, $18\frac{1}{2} \times 13$

Francis, Saint, restoring a Woman's Eyesight: J. a. S. Joannes; line, $17\frac{1}{2} \times 12\frac{1}{2}$

Freemasons' Hall: Cipriani and Sandby; line, $7\frac{1}{2} \times 8\frac{3}{4}$

Friendship: G. B. Cipriani; s., $6 \times 7\frac{1}{2}$, red. 1782.

B.M. also has state with title and pub. line only

Gabriel (Angel): D. Zampieri, Nic. Vanni, del; line, $8\frac{1}{2} \times 8$. This is a pair with "Virgin in kneeling posture"

Gabriel (Angel): G. B. Cipriani; s., $3\frac{3}{4} \times 4\frac{1}{2}$, oval. 1776

Gardens (The): by Mrs. Montolieu, 1805; Illustrations to—

Front., after Porteensis; 7×3

.. to Canto 2 .. $6\frac{1}{2} \times 4\frac{1}{2}$

Tailpiece .. 2, Bartolozzi; $3\frac{1}{4} \times 3\frac{1}{4}$

Front. to Canto 3, Porteensis; $6 \times 3\frac{3}{4}$

Tailpiece to .. 3, Bartolozzi; $3\frac{1}{4} \times 3$

.. .. 4, .. $3\frac{1}{2} \times 2\frac{1}{2}$

Galatea (Metastasio's): G. B. Cipriani; $3\frac{1}{2} \times 5\frac{1}{2}$. 1783

Gate of Heaven: *see* Milton

Gay: *see* Beggar's Opera

Genius and Beauty: G. B. Cipriani; s., 7×9 . 1782

George III., Medallion Portrait on a cloud surrounded by Cupids with Britannia, Lion and Assassin beneath: Part by Collins remainder by Corbould; s., $14\frac{3}{4} \times 19\frac{1}{2}$. 1802

George, Prince of Wales: P. Violet; s., 3 " circle. 1791

Georgiana, Duchess of Devonshire: Lady D. Beauclerk; s. and e., $7 \times 6\frac{1}{2}$.

Georgiana, Countess Spencer: Gainsborough; s., 4×5 , oval

Georgiana, Duchess of Devonshire: Nixon; s., 3×4 , oval. 1783

Geography: Cipriani; s., $7 \times 8\frac{3}{4}$, bistre. 1789

Girl in a Turban: Bartolozzi; s., $7\frac{1}{2} \times 11$. 1780

Girl looking upwards, half length: Cipriani; Dedicated to W. Lock, 1772; s., 9 " circle

Girl and Kitten, The: Reynolds; s., $7 \times 8\frac{1}{2}$. B.M. 2 states

1st with name of a. and e. and pub. line, 1787, bistre

2nd with o.l.t. and quotation from Dryden added, colours

Girl reading letter and Playing with Dog; e., 3×4 , blk.

Girl before a Mirror: A. Kauffman; s., $5\frac{1}{2} \times 7\frac{1}{4}$, oval. 1793

Girl pouring water into a Shell: J. F. Rigaud; s., $5\frac{1}{2} \times 6\frac{1}{2}$, bistre

Good Samaritan, The: E. Edwards; delin. line, $2\frac{3}{4}$ " circle

Gozzi, Gasparo: A Frontispiece; Vanezia; 1758; line, $4 \times 4\frac{1}{2}$

Graves, Thomas Lord: Northcote; s., $13\frac{1}{2} \times 17$

Gray's Elegy: Illus. to: I. B. Cipriani; 1782; etching, $5\frac{1}{2} \times 7\frac{1}{2}$

Grey, Lady Jane: W. Martin; s., $15 \times 11\frac{1}{2}$, bistre

Gregorius Nazianzenus, Saint: Dom Zampieri; Nicolaus Vanni, del; line, 6×11

Gregorius Nyssenus, Saint: Dom Zampieri; Nicolaus Vanni, del; line, 6×11

Griselda: A. Kauffman; s., 10×13 , oval, blk. 1784

.. returning to her Father; s., $8\frac{1}{2} \times 10\frac{1}{2}$, oval, red. 1784

Griselda and Gualtherus: s., $8\frac{1}{2} \times 10\frac{1}{2}$, oval, red. 1784

The above are subjects from Boccaccio's Story of Griselda

Group of Men and Women inside a Temple Dancing; $13 \times 8\frac{1}{2}$

GUERCINO:—Engravings from the original drawings of Guercino, in the collection of His Majesty. 2 vols.

Volume I. Eighty-two Prints—

Banditti quarrelling; 12×8

Companion to the preceding; $11\frac{1}{2} \times 8\frac{1}{2}$

Boy with a Lamb; $9\frac{1}{2} \times 8\frac{1}{2}$

Circumcision, The; $7\frac{1}{2} \times 10$

Concert, A; 16×11

Cupid, with a Dart; $6\frac{1}{2} \times 6\frac{1}{2}$

Eight Heads, Men and Women; $10 \times 7\frac{1}{2}$

Five Boys Playing; $10\frac{1}{2} \times 7\frac{1}{2}$

Flora, with a Boy; 10×8

Flora, with Boys; $11\frac{1}{2} \times 9\frac{1}{2}$

Four Women, with a Boy; $10\frac{1}{2} \times 7$

Guercino's Daughters; s., $9\frac{1}{2} \times 12$, oval. 1772.

B.M. 2 states

1st $9\frac{1}{2} \times 12$, oval, title in one line, blk.

2nd $9\frac{1}{2} \times 11$, title in two lines, red

Lady, Boy, and two Old Men

LIST OF PUBLISHED

Guercino:—Engravings from Volume I.—*continued.*

Male Portrait with Shoulders draped; $6\frac{1}{2} \times 8$
 Naked Woman lying down with a Child; $8\frac{1}{4} \times 6\frac{1}{4}$
 Old Man Weeping; $7\frac{1}{4} \times 10\frac{3}{4}$
 Old Man, Woman, and a Boy, with a Model of a Town; $6\frac{1}{2} \times 10\frac{1}{4}$. 1764
 Pope with a Book; $7 \times 9\frac{3}{4}$
 Portrait of a Lady; $7\frac{1}{2} \times 9\frac{1}{4}$
 Portrait with a long Beard; $9\frac{1}{2} \times 11\frac{1}{4}$
 Portrait of Guercino
 Portrait of a Woman; $6\frac{1}{4} \times 8\frac{3}{4}$
 Portrait of a Young Man; $7\frac{1}{2} \times 9$
 Queen Esther and Ahasuerus; $11\frac{1}{2} \times 8\frac{3}{4}$
 Sacrifice, A; $15\frac{1}{2} \times 10\frac{1}{4}$
 St. Jerome; $9\frac{3}{4} \times 11\frac{1}{2}$
 St. John in the Wilderness; $7\frac{1}{2} \times 9\frac{3}{4}$
 St. John with a Cross; $10\frac{1}{2} \times 8\frac{1}{2}$
 St. John Writing; $7\frac{1}{2} \times 9$
 St. Matthew, with an Angel and Book; $15\frac{1}{2} \times 10\frac{3}{4}$
 St. Paul Reading; $8 \times 10\frac{3}{4}$
 Salvator Mundi with Globe and Cross; $9 \times 8\frac{3}{4}$
 Sibyl with a Book; $10\frac{1}{2} \times 12$
 Sophonisba with a Bowl; 8×9
 The Almighty in the Clouds, with two Boy Angels; $7\frac{1}{2} \times 8\frac{1}{2}$
 Three Women, with a Boy lying down; $11\frac{1}{2} \times 8$
 Three Women, with a Palette and Sketch of a Design; $15\frac{1}{2} \times 9\frac{3}{4}$
 Turkish Woman Reading; $8\frac{1}{2} \times 8\frac{1}{2}$
 Two Boys; $8 \times 10\frac{3}{4}$
 Two Men Playing on a Guitar and Singing; $11\frac{1}{2} \times 9$
 Virgin and Child holding a Book; $6\frac{1}{2} \times 9\frac{1}{4}$
 Virgin, Infant, and Joseph, with an Angel playing on a Violin; $16\frac{1}{2} \times 10\frac{1}{4}$
 Virgin, Infant, and St. John; $8 \times 10\frac{1}{4}$
 Virgin Mary, Joseph, and Child with a Globe; $11 \times 8\frac{1}{2}$
 Virgin teaching the Infant Jesus; $9\frac{1}{2} \times 7$
 Vocal Concert; $12 \times 7\frac{3}{4}$
 Warrior with a Truncheon; $9\frac{1}{4} \times 11$
 Woman and two Boys; 5×6
 Woman on her knees with a Child; 8×9
 Woman with a Book; 7×9
 Ditto, with naked shoulders; $8\frac{1}{2} \times 6\frac{1}{4}$
 Woman with a Turban; $7\frac{1}{2} \times 8\frac{1}{2}$
 Young Man with a Boy, and a Boy in the Clouds; 7×10
 Young Woman in a thoughtful attitude; $6\frac{1}{2} \times 7\frac{3}{4}$
 All the above are etchings unless otherwise described.

Volume II. Seventy-three prints—

Boys Dancing; e., $12 \times 7\frac{3}{4}$
 Boys with Garlands of Flowers; s., $11\frac{1}{2} \times 6\frac{1}{4}$
 Boys Pressing Grapes; s., $11\frac{1}{2} \times 7\frac{1}{2}$
 Cupid and Psyche with Dart; s., $9\frac{1}{2} \times 6$
 Flora with a Cupid; s., $8\frac{1}{2} \times 9\frac{1}{4}$
 Peter and Paul; s., $9\frac{1}{2} \times 10\frac{1}{4}$
 St. Matthew; s., $9\frac{1}{2} \times 11\frac{1}{2}$

ENGRAVINGS—*continued.*

Gunnin, Miss: Saunders; s., $2\frac{1}{2} \times 3\frac{1}{4}$, oval
 Guy, Thomas: Bacon; line, $10\frac{3}{4} \times 19$
 Hamlet. Hamlet and His Mother: Hamilton; s., $6\frac{1}{2} \times 8\frac{1}{4}$, oval. 1786
 Hamlet. Ophelia: J. Nixon; s., $3\frac{1}{2} \times 4\frac{1}{2}$, oval. 1784
 " " Tresham; line, $16\frac{3}{4} \times 11$
 Hammond, Louisa, writing a letter: Kauffman, 1781; s.c.p., $10 \times 12\frac{1}{2}$
 Hammond's Poems, Title page to: *see* Bell's Poets
 Handel Composing: Cipriani; e., $6\frac{1}{2} \times 7\frac{3}{4}$. 1784
 " Cipriani; line, $10\frac{3}{4} \times 16$
 Hands, Studies of: Bartolozzi; s., $11\frac{1}{2} \times 7\frac{1}{2}$, blk. 1792
 Happy Meeting (The): Gurney Gilpin, Plate engraved with Morris; line, $12\frac{1}{2} \times 15\frac{1}{4}$. 1780
 Hardwicke, Lord Chancellor: W. Gardiner; s., $5\frac{1}{2} \times 6\frac{1}{2}$, blk. 1799
 Harrington, Countess of, and Children: Reynolds; s., $9 \times 11\frac{1}{2}$. 1789
 Harris, James: Bartolozzi; $4\frac{1}{2} \times 6\frac{1}{2}$. 1766
 Hatred, Love, Moderation, Fury (4 on one plate): W. Hamilton; e., 7×9 . 1779
 Haydn: s., $5\frac{1}{2} \times 6\frac{1}{2}$, oval
 " He was wounded for our Transgressions": Guido; s.c.p., $14 \times 17\frac{1}{4}$. 1802
 Head of a Youth, with turban, full face: L. da Vinci; s., $5 \times 7\frac{1}{2}$, blk.
 Head of a Youth, curly hair, profile: L. da Vinci; s., $6 \times 8\frac{1}{2}$, red.
 Head of a Youth, curly hair, profile: L. da Vinci; s., $6 \times 8\frac{1}{2}$, blk., with names of a. and e. and pub. line. 1796
 Hebe: G. B. Cipriani; s., $3\frac{1}{2} \times 4\frac{1}{2}$, oval, pub. line. 1782
 Hebe: G. B. Cipriani; the same, with pub. line. 1799
 " " s., $9 \times 11\frac{1}{2}$. 1791
 " Ang. Kauffman; s., $5\frac{1}{2} \times 6\frac{1}{2}$, oval. 1782
 Hector and Andromache: G. B. Cipriani; oval, $10\frac{1}{2} \times 13$, bistre. 1786
 Henderson, Mr., as "Iago": Stuart; s., $3\frac{1}{2} \times 4\frac{1}{2}$, oval
 Henry VI. of England: Sherwin; $9\frac{1}{4} \times 17\frac{1}{2}$
 Henry and Emma: Opie; s., $13\frac{1}{2} \times 17\frac{1}{2}$, blk.
 Henry VIII.: Holbein; s., $11\frac{1}{4} \times 7\frac{3}{4}$. 1800
 Hercules and Omphale: G. B. Cipriani; s., $5\frac{1}{2} \times 4\frac{1}{2}$
 Hercules assisting Dejanira to take her Seat on the back of Charon: L. P. Lugduneus; line, $11\frac{1}{2} \times 15$
 Hermaphrodite: Cipriani; s., $8 \times 12\frac{1}{2}$. 1787
 Heroism of Prince Edward: *see* Edward
 Hieronymus: H. Constantini; $6\frac{1}{2} \times 8\frac{3}{4}$
 History: G. B. Cipriani; s., $7\frac{1}{2} \times 5\frac{1}{4}$. 1782
 " " s., $7\frac{1}{2} \times 5$, oval. 1786
 The above two are the same design.
 History: Bartolozzi, 1792; $3 \times 3\frac{1}{2}$, oval. 1793
 Holbein's Heads: *see under titles*
 Holbein, Hans: s., $15\frac{1}{2} \times 20$, bistre
 Holbein's Wife: Holbein; s., $13\frac{1}{2} \times 20\frac{1}{4}$, bistre. 1798
 Holy Family: A. D. Gabbiani; e., 13×10

LIST OF PUBLISHED ENGRAVINGS—*continued.*

Holy Family: B. Luti; line, $11 \times 7\frac{1}{4}$
 Holy Virgin and Infant Jesus: Barbieri; e., $7\frac{1}{2} \times 7\frac{1}{2}$
 Infant Jesus, St. John at the door: Carlo Maratti; e., 7×10 . 1785
 Holy Virgin, Infant Jesus, an Angel and St. Joseph: Barbieri; e., 15×10
 Holy Virgin, Infant Jesus, and St. Anne: Barbieri; e., $9\frac{1}{2} \times 11\frac{1}{2}$
 Holy Virgin, Infant Jesus, and St. John: A. Carracci; line, $19\frac{1}{2} \times 14\frac{1}{2}$
 Holy Virgin, Infant Jesus, and St. Joseph: Barbieri; e., $10\frac{1}{2} \times 14\frac{1}{2}$
 Holy Virgin, Infant Jesus, St. Jerome, Mary Magdalene and an Angel: A. Allegri; line, $10 \times 12\frac{1}{2}$
 From a picture in the Dresden Museum known as "Night." The plate left unfinished by Bartolozzi, who commenced it at the age of 85, was finished after his death by H. C. Muller.
 Homer: J. Brown; s., $7\frac{1}{2} \times 10$, oval. 1788
 Hope: s., $4\frac{1}{2} \times 5\frac{1}{2}$, oval, bistre. 1794, single figure
 " Cipriani; s., $7 \times 5\frac{1}{2}$, oval, bistre. 1784, 3 figures
 Howard "On Prisons," Illus. to: 1780; etching, $5\frac{1}{2} \times 6\frac{1}{2}$

"I have laid the Foundation, etc.": Cipriani; etching, $3\frac{1}{2} \times 5\frac{1}{2}$
 Il Ruggerio: *see* R.
 Il Mercurio Italico: *see* M.
 Infant John the Baptist: Barbieri; e., $10\frac{1}{2} \times 14$
 Innocence taking Refuge in the Arms of Justice: L. E. Le Brun; s., $16\frac{1}{2} \times 13$. 1782
 Invention: A. Kauffman; s., $10\frac{1}{2} \times 9\frac{1}{2}$, oval, bistre. 1787

Jacob returning to his Father's House: B. Castiglione; line, $15\frac{1}{2} \times 10\frac{1}{2}$
 Joan of Arc: R. Westal; s., $17\frac{1}{2} \times 12\frac{3}{4}$, blk. 1792
 John Nepomucene, Saint, in heaven: F. Riviera; line, $10\frac{1}{2} \times 15\frac{1}{2}$
 John the Evangelist, Saint: Barbieri; e., $6\frac{1}{2} \times 9$
 Johnson, Samuel: line, circle, $4\frac{1}{2}$. 1785
 Jonah: B. West; Title-page to an oratorio, line, $5\frac{1}{2} \times 7\frac{1}{2}$
 Joseph and Elizabeth of Spain: J. Z. Florentius; line, $7 \times 8\frac{1}{2}$
 Judgment of Britannia: H. Richter; stipple, $18\frac{1}{2} \times 13\frac{1}{2}$, bistre
 Judgment of Paris: G. B. Cipriani; stipple, $7\frac{1}{2} \times 5\frac{1}{2}$, oval, bistre. 1785
 Judgment of Paris: Burney; 1790, $6\frac{1}{2} \times 4\frac{1}{2}$
 " " : A. Kauffman; s., $17 \times 13\frac{3}{4}$, oval
 Jupiter and Europa: Guido Reni; s., $10\frac{1}{2} \times 13\frac{1}{2}$, bistre. 1771
 Jupiter and Io: Correggio; s., $9\frac{1}{2} \times 13\frac{1}{2}$, red
 " and Juno: Cipriani; s., $6\frac{1}{2} \times 5\frac{1}{2}$, oval. 1784
 Jupiter Dodonæus: G. Hussey; s., $5 \times 6\frac{1}{2}$, oval. 1774

Justice and Peace: $3 \times 2\frac{1}{2}$, oval
 Juvenis asculans Seni de divinis admonentii (My son attend unto my wisdom, etc., Proverbs, Chap. 5): Pellogrini Tibaldi, del.; line, 12×16

Kauffman, Angelica: Reynolds; s., $8 \times 9\frac{1}{2}$, oval. 1780, red
 Kemble, J. P., as "Richard III.": Hamilton, W.; s., 16×22 . 1764
 Kilwarden, Lord: Hamilton, H.; 9×11 . 1800
 King, Capt. James: Webber; s., $3\frac{1}{2} \times 4\frac{1}{2}$, bistre. 1784
 King Lear (Lear and Cordelia): etching, $16\frac{1}{2} \times 11\frac{1}{2}$
 King Lear: *see also* Cordelia
 Kingston, Duchess of: Cosway; s., $2\frac{1}{2} \times 3\frac{1}{2}$, oval; red. 1781
 Kippis, Andrew: W. Artaud; s.c.p., 9×11

Lady and Child: Salsa Ferrata; $5\frac{1}{2} \times 7\frac{1}{2}$. B.M. 1767
 Landscapes:—

View of a Castle, river in foreground; $10 \times 7\frac{1}{2}$
 after Poussin: figure fording a stream; $9\frac{1}{2} \times 6\frac{1}{2}$
 " P. de Cortona: mountainous scene; $13 \times 8\frac{1}{2}$. 1763
 after A. Caracci: men bathing; $19\frac{1}{2} \times 14$
 " Clerisseau: Interior of Castle, three figures in foreground; $6\frac{1}{2} \times 7\frac{1}{2}$. 1783
 after Clerisseau: Exterior of Castle, figures and animals in foreground; $8\frac{1}{2} \times 5\frac{1}{2}$. 1783
 after Clerisseau: Interior of Castle, figures and animals in the foreground; $8\frac{1}{2} \times 5\frac{1}{2}$. 1783
 after Clerisseau: Ruins of Castle, three men to left; $8\frac{1}{2} \times 7\frac{1}{2}$
 after Zocchi: Boar hunt; $16\frac{1}{2} \times 15$
 " " Stag and hounds; $16\frac{1}{2} \times 15$
 " Claude: e., $7\frac{1}{2} \times 5\frac{1}{2}$, dedicated to Mr. Hudson
 Lauretta: Loutherbourg, figures only by B.; $12\frac{1}{2}$ " circle
 Lavinia: Gainsborough; s., $13\frac{3}{4} \times 18$, blk.
 Lazzarini Domenico; $4 \times 4\frac{1}{2}$, oval
 Lear and Cordelia: *see* King Lear
 Lenox, Mrs. A.: Reynolds; s., $3\frac{1}{2} \times 4\frac{1}{2}$. 1792
 Lesbia: Reynolds; s., $6\frac{1}{2} \times 8\frac{1}{2}$, bistre, and also in cols. 1788
 Liberty seated on a globe, holding olive branch, staff and cap of liberty; $8\frac{1}{2} \times 9$
 Lodona: M. Cosway, 1792; stipple, $17\frac{1}{2} \times 14$. B.M., two states.
 1st, title in open letter, blk,
 2nd, title in closed letters, bistre.
 Loughborough, Lord: Northcote; e. and s., $13 \times 16\frac{1}{2}$
 Love Rejected: s., $4\frac{1}{2} \times 3\frac{1}{2}$, oval, in red
 Lovelace in Prison: I. F. Rigaud; s., $12\frac{1}{2} \times 10\frac{1}{2}$, oval
 Lovely Berenice was now fourteen, &c. (The): Hamilton; $4\frac{1}{2} \times 6\frac{1}{2}$. 1799
 Lucy of Leinster: Bunbury; s., $18 \times 13\frac{1}{2}$

LIST OF PUBLISHED ENGRAVINGS—*continued.*

Luke, Saint, painting the Virgin: Simon Cantarini; line, $7\frac{1}{2} \times 9\frac{1}{2}$

Lunardi, Vincent: R. Cosway; s., $4 \times 4\frac{1}{2}$, bistre. B.M. 2 states.
 1st with names of a. and e., and pub. line. Oct. 4th, 1784
 2nd with title, ded, and e.t. added, and pub. line. October 5th, 1784

M.: Agrippa; s., $3\frac{1}{4}$ " circle

Macbeth, Act 1, Sc. 2: de Loutherbourg; $3\frac{1}{2} \times 5\frac{1}{4}$. 1784
 .. same print with title spelt 'Mackbeth'

Macklin's Poets' Gallery: *see* The Deserted Village

Madonna and Child: s., 5" circle
 .. Carlo Dolci; line, $6 \times 7\frac{1}{4}$. 1769

Madonna: Carlo Dolci; Cabinet picture, Clotworthy Upton, line, 4×6

Madonna della Seggiola: Raphael Zanzio; s., $7\frac{1}{2}$ " circle. B.M. 3 states,
 1st s. in blk., Raffael pinx; F. Bartolozzi, del. and sculp. Pub. 1st April, 1773
 2nd s. in red. Pub. April 15th, 1778
 3rd s. in red, Raffael pinx; F. Bartolozzi sculp. Pub. 1st May, 1778

Madonna del Sacco: Andrea Vannechi; line. B.M. 2 states. 1797
 1st picture only, $2\frac{1}{2} \times 11\frac{1}{4}$, semi-circular
 2nd with portrait below. 1797.

Madonna with the Fish: Raphael; G. B. Cipriani, del. line, 7×9

Magnus Basilius: Dom Zampieri; N. Vanni, del., line, 6×11

Maggi, M. M.: B. Rebecca; s., $3\frac{1}{4} \times 4\frac{1}{2}$ oval, 1788

Malone, E.: Reynolds; s., $2\frac{1}{2} \times 3\frac{1}{4}$

Mallet, Title page to: A. Kauffman; line, $2\frac{1}{2} \times 4$

Man in Act of Execution: Guercino; e., $10\frac{1}{2} \times 14\frac{1}{2}$

Man of Easter Island: W. Hodges; line, $7 \times 8\frac{1}{4}$. 1777

Mansfield, Earl of: Reynolds; s., $13 \times 16\frac{1}{4}$. 1786

Marc Antony; s., $3\frac{1}{4}$ " circle

Marie Antoinette; s., $2\frac{1}{2} \times 3$, oval

Margaret's Tomb: Bubury; stipple, $17\frac{1}{4} \times 14$ blk.

Market of Love: s., $8\frac{1}{4} \times 7$

Marlborough, Duke of, and Family: Sbelley; s., $3\frac{1}{2} \times 4$

Marlborough Gems: 1789-90; 2 vols.
 Front. to Vol. 1: Cipriani; $8\frac{1}{4} \times 11$

Plate I. Publius Scipio Africanus: s., $2\frac{5}{8} \times 3\frac{3}{8}$, oval

Plate II. Lucius Cornelius Sylla: s., $2\frac{5}{8} \times 3\frac{3}{8}$, oval

Plate III. Julius Caesar: $2\frac{3}{4} \times 3\frac{3}{8}$, oval
 .. IV. Marcus Junius Brutus: $2\frac{3}{4} \times 3\frac{3}{8}$, oval
 .. V. with caduceus: s., $2\frac{5}{8} \times 3\frac{1}{2}$, oval

Plate VI. Lepidus: $2\frac{5}{8} \times 3\frac{1}{2}$, oval
 .. VII. Augustus, crowned, to right: $2\frac{1}{2} \times 3\frac{1}{4}$, oval

Plate VIII. Augustus, crowned, full face: $3\frac{1}{2} \times 3\frac{3}{4}$, oval

Plate IX. Marcellus, son of Octavia: $1\frac{1}{4} \times 2\frac{3}{4}$, oval

Plate X. Livia and Tiberius: s., $3\frac{3}{8} \times 3\frac{1}{2}$
 .. XI. Tiberius: s., $2\frac{3}{4} \times 3\frac{1}{2}$, oval
 .. XII. Germanicus: $2\frac{3}{4} \times 3\frac{1}{2}$
 .. XIII. Agrippina, wife of Germanicus, $2\frac{1}{2} \times 3\frac{1}{2}$, oval

Plate XIV. Agrippina as "Ceres": $3\frac{1}{4} \times 4\frac{1}{2}$, oval

.. XV. Galba, to right: s., $2\frac{7}{8} \times 3\frac{1}{4}$, oval
 .. XVI. Galba, to left: s., $2\frac{1}{4} \times 2\frac{1}{2}$, oval
 .. XVII. Nerva, full face: s., $2\frac{3}{4} \times 3\frac{3}{8}$
 .. XVIII. Nerva, to left: $2\frac{7}{8} \times 3\frac{1}{2}$, oval
 .. XIX. Marciana: $3\frac{3}{8} \times 4\frac{1}{2}$, oval
 .. XX. Sabina: $2\frac{1}{2} \times 2\frac{3}{8}$, oval
 .. XXI. Antinous: $2 \times 2\frac{1}{2}$, oval
 .. XXII. Caracalla, full face: s., $4\frac{1}{4} \times 5\frac{1}{8}$, oval
 .. XXIII. Caracalla, to left: s., $2\frac{5}{8} \times 2\frac{5}{8}$, oval
 .. XXIV. Julia Domna: s., $2\frac{1}{2} \times 3\frac{1}{4}$, oval
 .. XXV. Laocoön: $2\frac{7}{8} \times 3\frac{1}{2}$, oval
 .. XXVI. Semiramis: $2\frac{3}{4} \times 2\frac{3}{8}$, oval
 .. XXVII. Minerva Alcida: s., $3\frac{3}{8} \times 4\frac{1}{4}$, oval
 .. XXVIII. Phocion: s., $2\frac{3}{8} \times 2\frac{5}{8}$, oval
 .. XXIX. Jupiter and Juno: s., $3\frac{1}{2} \times 3\frac{1}{2}$, oval
 .. XXX. Venus: s., $2\frac{1}{2} \times 2\frac{1}{2}$, circle
 .. XXXI. Bacchante: s., $2\frac{5}{8} \times 3\frac{1}{2}$, oval
 .. XXXII. Hercules Bibax: $3\frac{1}{4} \times 5$, oval
 .. XXXIII. Bacchus: $3\frac{5}{8} \times 4\frac{1}{2}$, oval
 .. XXXIV. Faun: $4\frac{1}{2}$ circle
 .. XXXV. Athlete: $4\frac{1}{4} \times 5\frac{1}{8}$, oval
 .. XXXVI. Mercury: s., $3\frac{1}{4} \times 5\frac{1}{8}$, oval
 .. XXXVII. Mars: $3\frac{3}{8} \times 4\frac{1}{2}$, oval
 .. XXXVIII. Soldier descending a rock, $3\frac{1}{2} \times 4\frac{1}{8}$, oval

Plate XXXIX. Diomedes and Ulysses: $5\frac{1}{8} \times 4\frac{1}{8}$, oval
 .. XL. Marine Deities: s., $5\frac{1}{8} \times 5$, oval
 .. XLI. Wounded Soldiers: $3\frac{3}{8} \times 3\frac{5}{8}$, oval
 .. XLII. Soldier defending Comrade: s., $4\frac{1}{4} \times 3\frac{3}{4}$, oval

Plate XLIII. Woman and Girl Walking: s., $3\frac{1}{2} \times 5\frac{1}{8}$, oval

Plate XLIV. Faun teaching child to play the Flute: s., $2\frac{3}{4} \times 4\frac{1}{4}$, oval

Plate XLV. Alexander The Great: $2\frac{1}{2} \times 4\frac{5}{8}$, oval
 .. XLVI. Æneas Saved by Apollo: $6\frac{1}{8} \times 6$, oval

Plate XLVII. Festival in Honour of Victory: s., $2\frac{5}{8} \times 6$

Plate XLVIII. Dying Amazon: $3\frac{1}{4} \times 3\frac{3}{8}$, oval
 .. XLIX. Festival in honour of Bacchus: $5\frac{1}{8} \times 4$

Plate L. Marriage of Cupid and Psyche: s., 6×5 , oval

Frontispiece to Vol. II.: Cipriani; $8\frac{1}{4} \times 11\frac{1}{2}$

Plate LI. Ptoolomacous: $2\frac{5}{8} \times 3\frac{1}{4}$, oval
 .. LII. Metrodorus: s., $3\frac{1}{4} \times 4\frac{1}{2}$, oval
 .. LIII. Socrates and Plato: s., $3\frac{3}{8} \times 3$, oval
 .. LIV. Alexander the Great: s., $2\frac{3}{4} \times 3\frac{1}{4}$

LIST OF PUBLISHED ENGRAVINGS—*continued.*

Marlborough Gems:—*Continued.*

Plate LV. Sappho: $3\frac{1}{2} \times 4\frac{1}{2}$, oval
 .. LVI. Phryne: s., $2\frac{5}{8} \times 3\frac{1}{8}$, oval
 .. LVII. Pyrrhus: s., $3 \times 3\frac{3}{4}$, oval
 .. LVIII. Unknown Head, to right: s., $3\frac{1}{2} \times 4$, oval
 Plate LIX. Unknown Head, full face: s., $2\frac{7}{8} \times 3\frac{5}{8}$
 .. LX. Medusa, to left: s., $2\frac{1}{2} \times 2\frac{5}{8}$, oval
 .. LXI. Medusa, full face: s., $3\frac{3}{8} \times 3\frac{3}{8}$
 .. LXII. Minerva: s., $2\frac{3}{4} \times 3\frac{3}{8}$, oval
 .. LXIII. Bacchus: s., $2\frac{3}{4} \times 3\frac{5}{8}$, oval
 .. LXIV. Goddess Libera: s., $3\frac{1}{8} \times 3\frac{3}{8}$, oval
 .. LXV. Bacchante: s., $2\frac{5}{8} \times 3$, oval
 .. LXVI. Mercury: s., $2\frac{3}{4} \times 2\frac{1}{2}$
 .. LXVII. Isis: s., $2\frac{7}{8} \times 4\frac{1}{8}$, oval
 .. LXVIII. Hercules, and Iole: s., each, $3 \times 3\frac{5}{8}$, oval
 Plate LXIX. Lucius Junius Brutus: s., $2\frac{3}{4} \times 3\frac{5}{8}$, oval
 Plate LXX. Hannibal: $2\frac{1}{2} \times 3\frac{1}{2}$, oval
 .. LXXI. Lucius Cornelius Sylla: s., $3\frac{1}{2} \times 3\frac{3}{8}$, oval
 Plate LXXII. Mecænas: s., $2\frac{3}{4} \times 3\frac{3}{8}$, oval
 .. LXXIII. Marcus Agrippa: s., $2\frac{3}{4} \times 3\frac{1}{2}$, oval
 .. LXXIV. Livia Drusilla: s., $2\frac{5}{8} \times 3\frac{3}{8}$, oval
 .. LXXV. Drusus, son of Tiberius: s., $2\frac{5}{8} \times 3\frac{1}{2}$, oval
 Plate LXXVI. Drusus, son of Germanicus: s., $2\frac{1}{2} \times 3\frac{1}{2}$, oval
 Plate LXXVII. Antonia or Agrippina: s., $2\frac{3}{8} \times 3\frac{3}{8}$, oval
 Plate LXXVIII. Domitia or Julia: s., $3\frac{1}{4} \times 3\frac{1}{4}$
 .. LXXIX. Hadrian: s., $2\frac{3}{4} \times 3\frac{3}{4}$, oval
 .. LXXX. Antinous: s., $2\frac{5}{8} \times 3\frac{1}{2}$, oval
 .. LXXXI. Unknown Head: s., $2\frac{3}{4} \times 3\frac{3}{8}$, oval
 .. LXXXII. Lucilla: s., $2\frac{1}{2} \times 3$
 .. LXXXIII. Didius Julianus Augustus and Manlia Scantilla Augusta: s., $5\frac{3}{8} \times 4\frac{3}{8}$, oval
 Plate LXXXIV. The Dog Sirius: s., $2\frac{3}{4} \times 3\frac{5}{8}$, oval
 .. LXXXV. Cows: $3\frac{3}{8} \times 3\frac{3}{8}$, oval
 .. LXXXVI. Horses: $4 \times 3\frac{1}{2}$, oval
 .. LXXXVII. Lion Killing a Bull: s., $3\frac{5}{8} \times 2\frac{3}{4}$, oval
 Plate LXXXVIII. Temple of Mercury: $4\frac{1}{4} \times 5$, oval
 Plate LXXXIX. Emperor Vanquishing an Enemy: $3\frac{5}{8} \times 3\frac{1}{2}$, oval
 Plate XC. Apollo and Coronis: $4\frac{3}{8} \times 5\frac{3}{8}$, oval
 .. XCII. Cupids: $3\frac{5}{8} \times 3\frac{3}{4}$, oval
 .. XCII. Ganymede: s., $3\frac{1}{2} \times 4\frac{1}{4}$, oval
 .. XCIII. Ganymede and the Eagle: s., $2\frac{1}{2} \times 2\frac{1}{2}$, circle
 Plate XCIV. Hercules Strangling a Lion: s., $1\frac{1}{8} \times 2\frac{5}{8}$, oval
 Plate XCV. Faun: s., $3\frac{1}{2} \times 4\frac{3}{8}$, oval
 .. XCVI. Omphale: s., $3\frac{3}{8} \times 4\frac{1}{2}$, oval
 .. XCVII. A Triumph: s., $4 \times 3\frac{3}{8}$, oval
 .. XCVIII. Biga, fragment: $5\frac{1}{2} \times 3\frac{1}{2}$, oval
 Plate XCIX. Biga, restored: s., $6 \times 4\frac{1}{2}$, oval
 .. C. Silenus, Tiger, &c.: $5 \times 4\frac{1}{2}$
 Tailpiece to Vol. 2., $5 \times 4\frac{1}{2}$
 Martial, Title page to: Cipriani: $3\frac{3}{8} \times 6\frac{1}{4}$. 1783
 Maternal Love: G. B. Cipriani: s., $8\frac{7}{8} \times 11\frac{1}{2}$
 Mary Queen of Scots: s., $4\frac{1}{2} \times 5\frac{1}{2}$. 1797
 .. " " " with her Son: Zucchero: $10\frac{3}{8} \times 15\frac{3}{8}$. 1779
 Mason's Ode to a Water Nymph, Illus. to: *see* A Naiad
 Mater Dolorosa, with five Cherubim's Faces: line, $6\frac{1}{4} \times 10\frac{1}{2}$. 1808
 Matilda, The Empress, and Queen of Stephen: Rigaud, s., $15 \times 11\frac{1}{4}$, B.M., 3 states
 1st, names of a. and e. and pub. line. 2nd March, 1789
 2nd, the same with title and ded. added
 3rd, the same with title and ded., but pub. line, dated 4th May, 1803
 Maty, M.: s., circle $4\frac{1}{2}$ "
 Measure for Measure, Act 4, Sc. 3: de Loutherburg: 3×5
 Medal, Design for a: E. Edwards; 2 ins. ob. inscr., *SÆCULI FELICIT*, rev. ins., *VICISSIT TEMP*
 Medea: Cipriani: $8\frac{1}{2} \times 9$. 1787
 " Me, me adsum," &c.: Vieira: etching, $3\frac{3}{8} \times 5\frac{1}{2}$
 Memoirs of Thomas Hollis, 1770, Allegorical Title-Page: Cipriani: $6\frac{3}{8} \times 9\frac{3}{8}$
 Memorial Card of James Thompson: s., 8×10
 .. " " by Lady D. Beauclerk: s., $8\frac{3}{4} \times 11\frac{3}{4}$. 1796
 Mercurio Italico (Il.): Burney: e., $4\frac{1}{2} \times 3\frac{3}{4}$. 1789,
 B.M., 2 states
 1st, p.b. title
 2nd, with o.l. title and quotation from Lucretius
 Mercury inventing the Seven-stringed Lyre: line, $4 \times 5\frac{1}{2}$
 Mercury instructing Cupid: B. Luti: s., $3\frac{1}{2} \times 2\frac{3}{4}$
 Merry Wives of Windsor, Act 3, Sc. 3: P. J. de Loutherbourg: 3×5 . 1785
 Metastasio's Galatea: *see* Galatea
 Milton's Paradise Lost, Illus. to: Hamilton:—
 Eve and the Serpent: $3\frac{1}{4} \times 4\frac{1}{2}$
 Adam and Eve: $3\frac{1}{2} \times 4\frac{1}{2}$
 Adam and Eve reclining: $3\frac{1}{2} \times 4\frac{1}{2}$
 Milton's Paradise Lost, Illus. to: Stothard:—
 Faery Elves: s., 6×5 . 1792, bistre
 The Morning Hymn: s., $8\frac{1}{4} \times 6\frac{1}{2}$. 1796, bistre
 Satan: s., $8\frac{1}{2} \times 4$. 1792, bistre
 Satan: s., 10×5 . 1793, black
 Adam and Eve, with Angel: s., $10\frac{3}{8} \times 5$. 1793,
 bistre
 Morning (unpublished): s., $10\frac{1}{4} \times 5\frac{1}{4}$, bistre
 Uriel, on a Sunbeam: s., $6\frac{3}{8} \times 5$
 Pandemonium: s., $10\frac{1}{2} \times 5$. 1792
 Sin and Death: s., $6\frac{3}{8} \times 5$. 1792
 The Gate of Heaven: s., $7 \times 5\frac{1}{2}$. 1793
 Minerva Visiting the Muses: G. B. Cipriani: line, $17\frac{1}{2} \times 4\frac{1}{4}$. 1777; B.M., has a state with o.l.t.
 MINERVA VISSITING THE MUSES

LIST OF PUBLISHED ENGRAVINGS—*continued.*

Miranda: *see* The Tempest

Monkey on a Man's shoulder (Georgian Scene): T. Mortimer; line, $3\frac{1}{2} \times 5\frac{1}{2}$

Montague, Mrs.: Reynolds; s., $3\frac{3}{4} \times 4\frac{3}{4}$. 1791

Montelius, Enchanted Plant, Front to: line, $4\frac{1}{4} \times 7$

Months, The: G. Zocchi; set of 12, $16\frac{1}{2} \times 12\frac{3}{4}$

Monument to the Woodmason Children: C. R. Ryley; $4\frac{1}{4} \times 6$. Pub. 1798. Note: Republished, 1825

Monument to Lord Chatham: J. Bacon; etching, $7\frac{1}{4} \times 12\frac{1}{2}$. 1779

Moore, Title Pages to: Rebecca; line, $2\frac{3}{4} \times 4\frac{1}{4}$. 1782

Morning: *see* Milton

Morning Hymn: *see* Milton

Mortal che sei? un nulla: Ramberg; 1788, 3 x 5

Mother and Child: Cipriani; e., $5\frac{1}{4} \times 7$. 1768

Mountford, Countess of: *see* Flanders

Music:—

- Kauffman; line, $2\frac{3}{4} \times 3\frac{1}{4}$, oval. 1782
- Cipriani: s., $4\frac{1}{2} \times 3\frac{1}{2}$, oval. 1793
- ,, $7\frac{1}{2} \times 5\frac{1}{2}$, bistre 1782
- ,, e., same picture, black. 1785
- ,, s., $7\frac{1}{4} \times 5\frac{1}{4}$, oval, black. 1786

Music, seated below a Figure of Pan: s., $4 \times 4\frac{1}{2}$, oval, bistre

Naiad (A), Illus. to Mason's Ode: Cipriani; s., $8\frac{1}{2} \times 11\frac{3}{4}$, oval, bistre. 1779

Naked Child Sleeping: E. Sirani; $11\frac{1}{4} \times 8\frac{1}{2}$

Napoleon I.: Appiani; s., 13×15

Narcissus: B. Luti; line, 10×13 ; pub. 1791

Natter, Laurence: A. Solvi; $1\frac{1}{2}$ " circle

Neptune and Amphitrite: G. B. Cipriani; line, B.M., 2 states

- 1st, $8\frac{1}{4} \times 2\frac{3}{4}$
- 2nd, $17\frac{3}{4} \times 4$

Nevernois, Duchesse de: Marie Therese de Brancas; s., $5\frac{1}{2} \times 5\frac{3}{4}$

Nilus, Saint: Dom Zampieri; N. Vanni, del., line, 6×11

Northumberland, Duke of: Hugh Smithson; $3\frac{3}{4} \times 5$, oval

Nymph of Immortality: G. B. Cipriani; s., $9\frac{1}{2} \times 11\frac{3}{4}$, oval, bistre. 1784

Nymphs at Fountain: G. B. Cipriani; s., $5\frac{1}{4} \times 6\frac{1}{4}$, oval

Nymphs Bathing: G. B. Cipriani; s., $8\frac{3}{4} \times 5\frac{3}{4}$, oval

Orlando Furioso di Lodovico Ariosto: Birmingham. 1773, 8vo. :—

- (1) Canto I., Stanza xxv.
 - " Vede di mezzo il fiume un Cavaliero
 - Insino al petto uscir, d' aspetto fiero "; $3\frac{3}{4} \times 5\frac{1}{4}$, line
- (2) Canto II., Stanza Xth
 - " Ecco Rinaldo con la spada addosso
 - A sacrupante tutto s'abbandona "; $3\frac{1}{2} \times 5$, line
- (3) Canto X^o, Stanza xxvii^a
 - " Che debbo far? che poss'io far qui sola?
 - Che mi da ajuto, oimè, chi mi consola ? "; $3\frac{3}{4} \times 5\frac{1}{4}$, line

Octavia: s., $3\frac{1}{2}$ " circle

Omai, a Native of Utaietea: Nathaniel Dance; e. and s., $11\frac{1}{2} \times 18$. 1774

Ophelia: *see* Hamlet

Orange Girl: J. H. Benwell; s., $6\frac{3}{4} \times 8\frac{1}{2}$, blk. 1787

Oriental Gardening, a Dissertation on: *see* Chambers

Origin of Design: s., $4\frac{1}{2} \times 3\frac{1}{2}$, oval

Orlando Rescuing Olympia: Canto X $15\frac{3}{4} \times 15$

Orpheus, Title page to: s., $3\frac{3}{4} \times 5$, oval, bistre

Painting: G. B. Cipriani; s., $7\frac{1}{4} \times 5$, oval. 1787

Pandemonium: *see* Milton

Paradise Lost: *see* Milton

Parental Affection: W. Hamilton; s., $10\frac{1}{4} \times 13$, blk. 1795

LIST OF PUBLISHED ENGRAVINGS—*continued.*

Parnell's Poems, Illus. to (The Three Graces?): Hamilton; etching, 3×4 .

Parting of Achilles and Briseis: E. F. Burney; e., $2\frac{3}{4} \times 4\frac{1}{4}$. 1794

Parting of Achilles and Briseis: G. B. Cipriani; s., $1\frac{1}{2} \times 11\frac{1}{2}$, oval. 1786

Pasquin, A: s., $2\frac{3}{4} \times 3\frac{1}{2}$

Pastoral: line, $3\frac{3}{4} \times 5\frac{1}{4}$

Paul, St., at Melita: B. West; line, $14\frac{1}{2} \times 26\frac{1}{2}$. 1790

Pax Atrium Nutrix: B. West; etching, $7\frac{1}{2} \times 8\frac{3}{4}$. 1787

Peasants Feasting: Bartolozzi and Vivares; $18 \times 17\frac{1}{4}$

“Dancing: “ “ “ 1774.

18 $\times 17\frac{1}{4}$

Pegasus: G. Cipriani; line, $4\frac{3}{4} \times 3\frac{3}{4}$. 1790

Peter, the Wild-boy, in 1782: J. Alefounder; s., $2\frac{1}{2} \times 3\frac{1}{4}$, oval. 1784

Peter, the Wild-boy (face slightly to left): s., $1\frac{5}{8} \times 1\frac{7}{8}$, oval

Peter St. Regalato: G. Zocchi, Trovandosi; line, 7×10

Peter St. Regalato; G. Zocchi; line, $7\frac{3}{4} \times 9\frac{1}{2}$

Pitt, William: Gainsborough Dupont; s., $13\frac{1}{4} \times 17\frac{1}{4}$. 1791

Pitt, William: Copley; s., $4\frac{1}{4} \times 5$, oval; p.b.t. with artist's name spelt 'Copley'

Pitt, William: Copley; s., $4\frac{1}{4} \times 5$, oval; title and pub. line, 1789, added and name corrected

Poetry: A. Kauffman; $3\frac{3}{4} \times 4\frac{3}{4}$, oval, B.M., 2 states

1st, names of a. and e., and pub. line. 1781

2nd, title in fancy type, but without pub. line

Poetry: Le Brun; s., $5\frac{1}{2} \times 6$, oval, red. 1775

Poetry and History, presenting Painting with subjects for the Pencil: Hamilton; e., octagonal, $3\frac{3}{4} \times 5$. 1794

Ponsonby, Hon. Caroline: R. Cosway; s., $2\frac{1}{2} \times 3$, oval. 1788

Portland Vase: Cipriani; line, $7 \times 10\frac{1}{4}$. 1786

Portrait of a Lady in Grecian Dress (Mrs. Baldwin): R. Cosway; s., $8 \times 11\frac{1}{2}$, in red. 1782

Portrait of a Gentleman, with dog: by Earl; s., $11\frac{3}{4} \times 14\frac{3}{4}$. 1802

Portrait of an old Lady: R. Dupper; s., $3\frac{1}{2} \times 4\frac{1}{2}$. 1796

Portraits, six on one sheet: Mater Dolorosa; Ecce Homo; St. Maddalena; St. Martha; St. Peter; St. Giovanni. Gio Batta: Cinoldor, e. Figlio, line, each, $2\frac{3}{4} \times 3\frac{3}{4}$

Potts, Miss, as "Thais": Reynolds; s., $10\frac{1}{2} \times 17$. 1792

Power of Beauty: G. B. Cipriani; s., $5\frac{3}{4} \times 4\frac{3}{4}$, oval, brown. 1786

Prayer Books, Plates to: Stothard; stipple, without titles

Burying the Dead: $5\frac{1}{2} \times 6\frac{3}{4}$, before all letters, in blk

Confirmation: $5\frac{1}{2} \times 6\frac{3}{4}$, before title. 1792, in blk

The Nativity: $5\frac{1}{2} \times 6\frac{3}{4}$, before pub. line and title. 1791, bistre

Prosperity: Cipriani; s., 6×5 , oval, in red. 1783

Prospero Disarming Ferdinand: Bunbury; stipple, $17\frac{1}{4} \times 14\frac{1}{4}$, blk. 1792

Private Cards: B. Costa; e., $3\frac{1}{4} \times 2\frac{1}{4}$. 1791

“ “ Mrs. Parker: Cipriani; e., $2\frac{3}{4} \times 2\frac{1}{4}$, oval

“ “ Sir J. Reynolds; e., $2\frac{3}{4} \times 2\frac{1}{2}$

Prudence: G. B. Cipriani; s., $5 \times 6\frac{1}{4}$, oval, bistre. 1786

Psammictus and Rhodope: Ang. Kauffman; s., $12\frac{3}{4} \times 10\frac{1}{2}$. 1782, bistre

Psyche going to Dress: G. B. Cipriani; s., $7 \times 8\frac{3}{4}$, oval. 1786

Psyche going to Bathe: G. B. Cipriani; s., $7 \times 8\frac{3}{4}$. 1786

Ptolomæus Philadelphus: s., $2\frac{1}{4} \times 3$, oval

Quirino, Andreas: s., $6\frac{3}{4} \times 7\frac{3}{4}$, oval

Rape of Dejanira: G. B. Cipriani; c., $11\frac{1}{2} \times 9$. 1787

Ratcliffe, Lady: Holbein; s.c.p., $7\frac{1}{2} \times 11$. 1793

Reading Magdalen (The): Correggio; s., $10\frac{1}{4} \times 15$, bistre

Rebecca biding her Father's Idols: P. Berrettini; e., $14\frac{1}{2} \times 10$. 1765

Repose in Egypt: N. Poussin; c., $17\frac{1}{4} \times 23\frac{1}{4}$. 1795.

B.M. 2 st.

1st F. Bartolozzi; etch d. 1795

2nd “ R.A. “ “

Resurrection of Lazarus: B. Castiglione; e., $15\frac{1}{2} \times 10\frac{1}{4}$

“ Rhodope,” Front. to: A. Kauffman; $5\frac{1}{4} \times 6$

Rinaldo and Armida: A. Kauffman; s., $6\frac{1}{2} \times 7\frac{3}{4}$, oval

Roger's Century of Prints, Title pages to: G. B. Cipriani; s., $10\frac{1}{4} \times 14\frac{1}{4}$, vol. 1, red. 1766

Roger's Century of Prints, Title pages to: B. Rebecca; s., $9\frac{1}{2} \times 14$, vol. 2, red

Romeo and Juliet: W. Hamilton; s., $6\frac{1}{2} \times 8\frac{1}{4}$, oval. 1785

Romeo and Juliet: *see also* Dimond.

Rooke, Sir G.: J. Faber; s., $3\frac{3}{4} \times 4\frac{1}{2}$, oval

Rosalind: *see As You Like It*

Rosalba Carriera: Rosalba; s., $3 \times 3\frac{3}{4}$, oval in red. 1778

Ruggerio (II.): Illus. to Act 3, Sc. 4: Cipriani; etching, $3\frac{1}{2} \times 5\frac{3}{4}$. 1781

Rural Innocence: S. Harding; s., $6 \times 8\frac{1}{2}$, o.l.t., bistre. 1785

Rutland, Duchess of: s., $3\frac{1}{4} \times 4$, oval. 1780

Sacking of Rome: S. Ricci; etching, 22×16

Sacrifice to Jupiter: G. B. Cipriani; line, $18 \times 4\frac{1}{4}$. 1777

“ “ of Noah: B. Castiglione; e., $16 \times 10\frac{1}{2}$

Sacrifice to Cupid: Cipriani; s., $10 \times 7\frac{1}{2}$, oval. 'Sacrifice' spelt 'Sacrafice'

Sacrifice to Diana: P. Berrettini; e., $17 \times 10\frac{3}{4}$. 1776

Saints: *see under their names*

“ (Three) of St. Dominic in a Cave: Piazzetta line, $12\frac{1}{2} \times 21\frac{1}{4}$

LIST OF PUBLISHED ENGRAVINGS—*continued.*

Saints (Three) of St. Dominic before the Holy Virgin: A. Balestra; line, $13\frac{1}{2} \times 21$

St. Giles's Beauty: J. H. Benwell; s., $4\frac{3}{4} \times 6\frac{1}{2}$, oval, 1783

St. James's Beauty: J. H. Benwell; s., $4\frac{3}{4} \times 6\frac{1}{2}$, oval

Samson breaking his Bands: Rigaud; line, $12\frac{1}{4} \times 10\frac{1}{4}$

Sancho, Ignatius: Gainsborough; s., $2\frac{3}{4} \times 3\frac{1}{2}$, oval

Sancho's Letters: Titlepages to Vol. 1 and 2; $2\frac{3}{4}$ circle, line. 1802

Satan: *see* Milton

Savile, Statue of Sir G.: J. Fisher; $13 \times 24\frac{1}{2}$. 1790

Seasons, The: *see* Spring, Summer, Autumn, and Winter

Seasons (The), (Family Group): Hamilton; s., $6\frac{1}{4} \times 5$, bistre. 1793

"Sed Placidam Pueri, etc.": Mortimer; etching, $3\frac{1}{2} \times 4\frac{3}{4}$. 1778

Selim, or the Shepherd's Moral: A. Kauffman; s.c.p., $17\frac{1}{2} \times 14\frac{1}{4}$

Sentimental Journey: W. Harding; s., $11\frac{3}{4}$ circle, bistre

Serenity: G. B. Cipriani; s., $3\frac{1}{4} \times 4$, oval. B.M. 2 states
1st with name of a. and e. and pub. line. 1782, only red
2nd with title and two-line quotation added, bistre

Sforzata e vinta, etc.: G. B. Cipriani; 1779, line, $5\frac{1}{2} \times 8$

Shakespeare: *see under titles of each play*

Shepherdess of the Alps: A. Kauffman; s., $10\frac{1}{2} \times 13\frac{1}{2}$, oval, red. 1785

Shepherdess of the Alps: Loutherbourg, figures only by Bartolozzi; $12\frac{3}{4}$ circle

Shore, Jane: nude half figure; s., $3\frac{1}{2} \times 4\frac{1}{2}$, no frame
" S. Harding; s., $4\frac{1}{2} \times 5\frac{1}{2}$, with frame. 1790

Shrimp Girl: Hogarth; s., $6\frac{1}{2} \times 8$, red. 1781

Siddons, Mrs.: H. Hone; s., $3 \times 3\frac{3}{4}$, oval. 1785

Simplicity (Miss Gwatin): Reynolds; s., $7 \times 8\frac{1}{4}$. 1789

Sin and Death: *see* Milton

Six Overtures, by Borghi: Titlepage to; *see* Borghi
Solos
" Quartettes, Titlepage to: Cipriani; line, $8\frac{1}{2} \times 12$
" Sonatas " $8\frac{1}{4} \times 7$

Smyth, Lady, and Children: Reynolds; s., $9 \times 11\frac{1}{2}$, bistre. 1789

Snuff Box (The): Loutherbourg; circle $13\frac{1}{2}$, blk.

NOTE—By Bartolozzi and Byrne

Socrates in Prison: A. Kauffman; etching, $5 \times 6\frac{1}{2}$, oval. B.M. 2 states. 1780
1st with names of a. and e. and pub. line, Ap. 27. 1780
2nd title, Socrates in etched letters, and pub. line, Ap. 28

Song (The): Bunbury; stipple, $11\frac{3}{4}$ circle, in red. B.M. 2 states
1st with pub. line (July 1st, 1782) only
2nd fully lettered and pub. line. July 10th, 1782

Sophia and Olivia: s., $5\frac{1}{2} \times 7$, oval. 1784, bistre

Sophia Matilda, Princess: P. Jean; s., $2\frac{1}{4}$ oval $2\frac{3}{4}$. 1791

Specchio son l'acque, etc.: Zucarelli; 17×13

Spencer, Countess: G. Pointz; s., $4 \times 4\frac{3}{4}$, oval, red. 1782

Spencer, Lavinia, Countess: Reynolds; s., $6\frac{3}{4} \times 8$, bistre. 1787

Spencer, George John, Earl: $3\frac{1}{2} \times 5\frac{3}{4}$. 1792
" " " s., $4\frac{3}{4} \times 7\frac{1}{2}$ (same design)

Spring: R. Westal; s., $6\frac{1}{2} \times 7\frac{1}{2}$, bistre. 1790
" Cipriani; s., $3\frac{1}{4} \times 4\frac{1}{2}$, oval, bistre. B.M. 2 st.
1st names of a. and e. only
2nd with e. l. title and pub. line, 1783 added

Stanhope, Hon. Leicester: Reynolds; s., $6\frac{3}{4} \times 8$, bistre. 1789

Stanhope, Hon. Leicester: Reynolds; s.c.p., $6\frac{3}{4} \times 8$

Steele, Sir Richard: J. Richardson; s., $3 \times 4\frac{3}{4}$. 1803

Summer: F. Wheatley; s., $6\frac{1}{4} \times 7\frac{1}{4}$, bistre. 1789
" Cipriani; s., $3\frac{1}{4} \times 4\frac{1}{2}$, oval, .. 1783
" (3 Cupids); s., $7\frac{3}{4} \times 9\frac{1}{4}$.. 1800

Tancred and Erminia: G. B. Cipriani; 1784, stipple, $11\frac{3}{4} \times 9$, in red

Telemachus and Mentor in the Island of Calypso: A. Kauffman; s., $14\frac{3}{4} \times 11\frac{1}{4}$, bistre. 1786

Tempest (The): Miranda. B. Meyer; s., $3 \times 3\frac{3}{4}$, oval, 1779

Thaïs, *see* Miss Potts

"The Mourning Widow shows her dying Son": line, $2\frac{3}{4} \times 4$

Thomson's Seasons, Illus. to: Hamilton; "Youth reclining on a Bank," s., $6\frac{1}{4} \times 5$. 1798

Thomson's Seasons, Illus. to: Hamilton; "Domestic Scene," s., $6\frac{1}{4} \times 5$. 1793

Thomson's Seasons: *see also* "Delightful Task, &c"
" " " " " Flora"

Thornton, R. J.: Russell; s., $5 \times 5\frac{3}{4}$, "A View of Guy's Hospital," by Woolnoth, after Elmes, $8\frac{1}{2} \times 5\frac{1}{2}$, beneath. 1799

Thurlow, Edward Lord: Reynolds; s., $12\frac{1}{4} \times 17$. B.M states
1st, with names of a. and e., and pub. line 1782
2nd, " " and unlettered arms
3rd, the same with o.l. title, pub. line, April 15th, 1782, and arms completed
4th, the same with pub. line, May 25th, 1782

Tobias led by the Angel: C. Maratti; e., $15 \times 19\frac{1}{4}$

Trade Cards: M. Bovi; s., $4\frac{3}{4} \times 3$
" W. Humphrey; line, $4\frac{1}{2} \times 3\frac{1}{2}$
" by B. West: T. Sandby; e., $5\frac{3}{4} \times 7$. 1791

Tragedy: Cipriani; $3\frac{1}{4} \times 3\frac{1}{2}$. Full length seated figure with arm raised

Tragedy: Cipriani; s., $3\frac{1}{4} \times 4$, oval. Half length figure. 1784

List of Published Engravings

LIST OF PUBLISHED ENGRAVINGS—*continued.*

Triolus and Cressida: H. Tresham, R.A.; 1794, etching, 17 × 11. B.M., 2 states
 1st, p.b.l., bistre
 2nd, with names of a. and e., and pub. line 1794, blk.

Triumph of Venus (with three Cupids): G. B. Cipriani; line, 11 × 8. 1737

Triumph of Venus (with Cupids and Doves): s., 10 × 7½, oval, bistre

Triumph of Venus (with Sea gods, &c.), line, 8 × 3

Triumph of Virtue: Rev. Mr. Peters; s., 24½ × 18½

Turkish Beauty: G. B. Cipriani; s., 9 × 11, oval, red. 1775

Udney, Mrs.: Cosway; s., 5½ × 9

Uriel on a Sunbeam: *see* Milton

Van Dyck's Wife and Child: 6 × 7½. 1770

Van Juchen, Martin: A. Schouman; e., 9½ × 12½

Venus presenting the Cestus to Juno: G. B. Cipriani; s., 6½ × 5½. 1784

Venus recommending Hymen to Cupid: Bartolozzi; s., 17 × 11½. 1800

Venus surrounded by Cupids: G. B. Cipriani; s., 6 × 5, oval

Venus: Bacon; line, 4¾ × 7½

Venus and Adonis: Cosway; s., 6 × 7½, oval, 1778
 " " Barbieri; e., 15¾ × 10½

Venus attired by the Graces: G. B. Cipriani; s., 7½ × 5¾, oval. 1785

Venus Chiding Cupid: Sir J. Reynolds; s., 8 × 9½, oval. 1784. B.M., 2 states
 1st, with pub. line at bottom of sheet
 2nd, " round " print

Venus attired by the Graces: Cipriani; same subject, s., 3½ × 4½, oval. 1784

Venus Cupid and Satyr: Earlom after L. Giordano; line, 18½ × 13½. 1767

Venus Sleeping: Carracci; s., 13¾ × 9½, oval. 1785

Verdiani, St., Kneeling before a Crucifix: A. D. Gabbiani; line, 8½ × 11. 1791

Vestriss, the Dancer: E. Dance; s., 12½ × 12½. 1781

Victory: Cipriani; e., 9½" square, 1787

Vigilance: Cipriani; s., 3½ × 4, oval. B.M., 2 states
 1st, names of a. and e., and pub. line, 1782
 2nd, with e.l. title, and 6 line verse added

Virgil: A. Kauffman; s., 13 × 10½, oval

Virgin and Child: Guercino; s., 7½ × 11½
 " Guido Reni; s., 10½ × 8½, red, 1767
 " " line, 6½ × 7½
 " Parmigianino " 6 × 8½

Virgin and Infant Jesus, with the Eternal Father: B. Castiglione; e., 15 × 10½

Virgin in kneeling posture: Dom Zampieri: N. Vanni, del; line, 8½ × 8

Vulcan and Venus: G. B. Cipriani; line, 17¾ × 4. 1777

Wales, Prince and Princess of: H. D. Janory; s., 2¾ × 3½, oval

Wallis, Miss: s., 12½ × 19

Watts, Isaac: 2¾ × 4¾

" Weep, Thaly, Weep": *sec* Foote

Wentworth, Lord: Holbein; s., 11 × 12½, bistre. 1793

Wilmot, Sir J. E.: s., 6½ × 8

Winter: Cipriani; s., 3½ × 4½, oval. B.M., 2 states
 1st, with names of a. and e., and pub. line, 1783
 2nd, with title and dedication added

Winter: F. Wheatley; s., 6½ × 7½, bistre, 1789
 " (3 Cupids): s., 8 × 9½, bistre. 1800
 " Cipriani (4 women and 2 children): s., circle 10", in red

Winter's Tale, Act 2, Sc. 3: W. Hamilton; etching, 6½ × 8¾

Wishart, Sir James: s., 3 × 3½

Woide, Dr. C. G.: s., 3¾ × 4½, oval. 1791

Woman taken in Adultery: A. Caracci; line, 15½ × 12½. 1787

Woman with Child in her Arms and Boy by her Side: M. Angelo; s., 9 × 13

Women (two), playing with Child and offering it Grapes: s., 12" circle

Woollet, Wm.: T. Hearne; e., 3 × 3½, oval. 1795

Wynn, Sir Richard: C. Janssens; 4¾ × 5½

Yorke, Philip: Reynolds; s., 7½ × 9½, bistre. 1788

Young Woman kneeling before Cupid, with basket: F. Vieira; Frontispiece to "The Gardens; A Poem," line, 6½ × 3½

Youth: R. Cosway; s.c.p., 2¾ × 2½

Zara (Mrs. Loutherbourg), s., 5½ × 6½, oval, bistre

Zephyrus: Colibert; s., 5½ × 7½, oval, bistre. 1788

Zeuxis composing the Picture of Juno: A. Kauffman; e., 15 × 11½, red. 1785

Zoraida: A. Kauffman; s., 3 × 3½, oval, bistre. 1778

ABBREVIATIONS:—*s.*, stipple; *e.*, etching; *c.p.*, colour-print; *p.b.l.*, proof before letters; *o.l.t.*, open letter title; *e.l.t.*, etched letter title; *a. and e.*, artist and engraver; *pub. line.*, publication line; *ded.*, dedication; *B.M.*, British Museum.

The measurements are in inches, the width first.

APPENDIX II.

List of Engravings by Bartolozzi sold by Auction from 1901-1907.

Artist.	Title.	Remarks.	Year of Sale.	Price. £ s. d.
Albano	Four Elements, The	c.p., set of 4, circles ...	1903 ...	42 0 0
Ansell	English and French Dressing Rooms	s.p.b.l., in bistre ...	1907 ...	32 11 0
Appiani	Buonaparte, Napoleon	s.o.l.p., brown ...	1902 ...	21 0 0
"	" "	s.o.l.p. ...	1907 ...	9 9 0
Barker	Woodman, The	c.p. ...	1906 ...	2 0 0
Bartolozzi, F. ...	Cupid and Psyche, Cupid and Hymen	c.p., pair ...	1905 ...	26 5 0
" " ...	Market of Love, "The	pair ...	1907 ...	1 15 0
" " ...	Wallis, Miss	s.p.b.l., and the etching ...	1907 ...	1 5 0
Benwell, J. H. ...	Jemmy's Farewell; Jemmy's Return ...	o.l.p. ...	1902 ...	7 17 6
" " ...	Orange Girl, The	s., in bistre, pair ...	1902 ...	7 10 0
" " ...	" "	s.p.b.l. ...	1907 ...	13 13 0
" " ...	St. Giles's Beauty, A; Prudence and Beauty	s.p.b.l. ...	1906 ...	7 17 6
" " ...	St. Giles's Beauty, A	s.p.b.l., in red ...	1904 ...	63 0 0
" " ...	" "	stipple, p.b.l., in black ...	1906 ...	6 0 0
" " ...	St. James's Beauty, A	c.p. ...	1907 ...	26 5 0
" " ...	" "	stipple, in red ...	1906 ...	5 5 0
" " ...	St. James's Beauty, A; St. Giles's Beauty, A	c.p., pair, with untrimmed margins ...	1903 ...	135 0 0
" " ...	" " "	pair ...	1903 ...	35 14 0
" " ...	" " "	pair, c.p. ...	1905 ...	28 7 0
" " ...	" " "	pair, in bistre ...	1903 ...	26 5 0
" " ...	" " "	pair, in red ...	1907 ...	15 15 0
" " ...	" " "	pair, in red ...	1907 ...	13 13 0
" " ...	Serena	p.b.l. ...	1907 ...	5 0 0
Browne, M. ...	Buller, Sir Francis	c.p. ...	1907 ...	4 5 0
Bunbury, H. ...	Auld Robin Gray	in red ...	1906 ...	5 5 0
" " ...	Helena	c.p., proof ...	1906 ...	3 10 0
" " ...	Love and Honour	p.b.l. ...	1907 ...	4 4 0
" " ...	Mother and Children	fine s., c.p., p.b.t. ...	1907 ...	9 5 0
" " ...	Mouse's Petition; Blind Beggar ...	c.p. ...	1907 ...	12 1 6
" " ...	Mouse's Petition; and Marion ...	c.p., pair ...	1905 ...	50 8 0
Cipriani, G. B. ...	Adelaide	p.b.l., in red ...	1907 ...	9 19 6
" " ...	Bacchante, A	c.p. ...	1906 ...	8 8 0
" " ...	Beauty	c.p. ...	1906 ...	2 15 0
" " ...	Ceres; and Pomona	s. in red ...	1907 ...	11 11 0
" " ...	Comedy; and Tragedy	e.l.p. ...	1907 ...	1 0 0
" " ...	Comic Muse, The	c.p., p.b.l. ...	1907 ...	9 0 0
" " ...	Cupid; and Psyche	pair ...	1902 ...	29 8 0
" " ...	Cupids at Play; and Children at Play	in red ...	1902 ...	5 0 0
" " ...	Cupids Instruction; and Venus with a Mirror; Nymphs Bathing; and Venus Sleeping	p.b.l. ...	1907 ...	4 0 0
" " ...	Damon and Musidora; and Celadon and Amelia	p.b.l., in red ...	1902 ...	3 0 0

List of Engravings

LIST OF ENGRAVINGS SOLD BY AUCTION—continued.

Artist.	Title.	Remarks.	Year of Sale.	Price. £ s. d.
Cipriani, G. B....	Edward IV., Dowager Queen of ; Dukes of Northumberland and Suffolk, with Lady Jane Gray ...	c.p., pair 1902 ... 21 10 0		
" " "	Elements, The	proofs, set of 4 1907 ... 7 7 0		
" " "	" "	" in red 1907 ... 6 6 0		
" " "	Fortune and Prosperity, Nymphs Bathing	" 1902 ... 4 10 0		
" " "	Fortune; and Prosperity	c.p., pair 1907 ... 7 7 0		
" " "	Harmony; Prudence; Meekness; and Beauty	proofs, in red 1907 ... 2 7 6		
" " "	Hebe; a Bacchante; and Comedy...	set of 4 1907 ... 2 10 0		
" " "	Jupiter and Juno, Venus and Juno	proofs 1907 ... 2 0 0		
" " "	Jupiter and Juno on Mount Ida, and Venus presenting the Cestus	c.p., pair 1901 ... 13 10 0		
" " "	Lais; Lamia	in red 1907 ... 5 5 0		
" " "	Love; Liberty; Harmony; Sincerity; and Felicity	c.p., pair 1902 ... 24 0 0		
" " "	Love Repulsed; and Companion ...	proofs, in red 1907 ... 5 15 0		
" " "	Lovers' Meeting, The "	c.p., pair 1906 ... 9 19 6		
" " "	Music; and Painting	o.l.p., pair 1902 ... 2 12 6		
" " "	Nymphs Bathing; and Nymphs after Bathing	c.p. 1906 ... 2 6 0		
" " "	Nymphs Bathing; Nymphs going to Bathe	c.p., pair 1907 ... 15 15 0		
" " "	Nymph of Immortality	p.b.l., in red 1907 ... 12 12 0		
" " "	Nymph Sleeping; and Venus and Cupid	p.b.l., in red 1902 ... 4 14 6		
" " "	Perseus; and Andromeda	in red 1907 ... 2 2 0		
" " "	Power of Beauty	p.b., the verses 1907 ... 2 2 0		
" " "	Power of Love; and Power of Beauty	p.b.l. 1907 ... 1 10 0		
" " "	" " "	pair, proofs in bistre and the etchings 1902 ... 3 5 0		
" " "	" " "	c.p. 1906 ... 2 18 0		
" " "	Prudence; and Beauty	c.p., pair 1907 ... 15 0 0		
" " "	Prudence and Beauty; and Genius and Beauty	c.p., pair 1907 ... 10 10 0		
" " "	Prudence; and Beauty; and Genius and Beauty	o.l.p., pair 1902 ... 3 13 6		
" " "	Sacrifice to Cupid; and The Triumph of Cupid and Love ...	proof in red, pair 1907 ... 2 2 0		
" " "	Sculpture; Painting; Music; History	c.p., pair 1906 ... 13 2 6		
" " "	Spring; Summer; Autumn; Winter	p.b.l., in red 1907 ... 5 5 0		
" " "	Tragedy and Comedy "	proofs, in red 1907 ... 16 16 0		
" " "	Virtue; Prudence; Honour ...	p.b.l., set of 4 1902 ... 5 10 0		
" " "	Wisdom	p.b.l., set of 4 1907 ... 15 15 0		
Colibert ...	Flora; and Zephyrus	set of 4 1902 ... 5 10 0		
Cosway, R.	Abington, Mrs.	o.l.p. 1902 ... 2 12 0		
" " "	" "	c.p. 1902 ... 4 4 0		
" " "	Baldwin, Mrs.	c.p. 1906 ... 11 11 0		
" " "	Bulkeley Viscountess	p.b.l., in bistre, pair 1907 ... 6 6 0		
" " "	" "	c.p., margin cut 1902 ... 42 0 0		
" " "	Bulkeley Viscountess	p.b.l., in bistre 1902 ... 14 14 0		
" " "	" "	p.b.l., in bistre 1902 ... 7 0 0		
" " "	Charlotte, Princess, and Child ...	proof, in red 1907 ... 4 10 0		
" " "	Cosway, Maria	proof, in bistre 1902 ... 11 0 6		
" " "	Fair Moralist, The	fine 1907 ... 8 0 0		
" " "	Fair Moralist, The, and Her Pupil (Mrs. Harding and Son) ...	p.b.l. 1906 ... 4 4 0		
" " "	" "	c.p. 1907 ... 5 5 0		
" " "	" "	c.p. 1907 ... 11 11 0		
" " "	" "	in brown 1907 ... 2 4 0		
" " "	" "	c.p. 1905 ... 68 5 0		
" " "	" "	c.p. 1901 ... 64 0 0		
" " "	" "	o.l.p., in brown 1902 ... 16 5 0		

LIST OF ENGRAVINGS SOLD BY AUCTION—continued.

Artist.	Title.	Remarks.	Year of Sale.	Price. £ s. d.
Cosway, R.	Fair Moralist (Mrs. Baldwin) and her Pupil	c.p. 1907 ... 14 14 0		
	Fair Moralist and her Pupil	— 1907 ... 12 5 0		
	Hardinge, Mrs., and Son	c.p. 1907 ... 31 10 0		
	Infancy (Miss Ponsonby)	c.p. 1907 ... 2 0 0		
	Love and Innocence	c.p. 1907 ... 3 10 0		
Cosway	Abington, Mrs., "Crowning Shakespearre"	proof 1907 ... 8 5 0		
	Affection; and Instruction	c.p., pair 1902 ... 11 11 0		
	Hours, The	c.p. 1907 ... 6 0 0		
	Udney, Mrs.	p.b.l. 1907 ... 3 13 6		
	Venus and Adonis; and Bathing, after Cipriani	proof, in red, pair 1907 ... 2 0 0		
	Wales, Caroline, Princess of, and Child	p.b.l. 1902 ... 12 12 0		
Cotes, F.	Beauclerk, Lady Catherine	in red 1907 ... 1 10 0		
	Zephyr and Flora	c.p. 1907 ... 27 6 0		
Coypel	Zephyr and Flora, Vertumnus and Pomone	c.p., pair 1906 ... 14 0 0		
Dance, N.	Clive, Lord	p.b.l. 1904 ... 14 10 0		
		stipple 1906 ... 11 11 6		
Downman, J.	Devonshire, Duchess of	c.p. 1906 ... 50 8 0		
	"	c.p. 1902 ... 19 19 0		
	"	c.p. 1902 ... 13 2 6		
	"	o.l.p. 1906 ... 11 11 0		
	Devonshire, Duchess of; and Lady Duncannon	c.p., pair 1902 ... 88 4 0		
	Duncannon, Lady	c.p. 1907 ... 31 10 0		
	"	p.b.l., in brown 1902 ... 30 0 0		
	"	c.p. 1904 ... 29 8 0		
	"	c.p. 1902 ... 11 11 0		
	Devonshire, Duchess of; Duchess of Richmond; Lady Duncannon; and Mrs. Siddons	By Bartolozzi and T. Burke ... 1907 ... 25 4 0		
" "	Devonshire, Duchess of; Lady Duncannon; Mrs. Siddons; and Miss Farren	c.p., set of 4, by Bartolozzi and Tompkins 1904 ... 100 16 0		
Engleheart, G.	Gibson, Mrs.	p.b.l. 1907 ... 3 10 0		
Gainsborough, T.	Hobbinol and Ganderetta; and Lavinia	c.p., a pair, by Bartolozzi and Tompkins 1903 ... 21 1 0		
Gilpin	Lavinia	c.p. 1905 ... 44 2 0		
	Happy Meeting and The Benevolent Lady	o.l.p. 1907 ... 3 3 0		
Guttenbrunn	Apollo and the Muses	c.p. 1903 ... 17 17 0		
	"	c.p. 1906 ... 9 9 0		
Hamilton, W.	Ball, The; and The Pincushion	c.p., pair 1907 ... 3 13 6		
	Birdcage, The; and The Mousetrap	p.b.l. 1907 ... 5 5 0		
	Children Bathing	c.p., oval 1902 ... 19 0 0		
	Children Playing with a Bird (by Bartolozzi); and another	c.p. 1907 ... 5 15 6		
	Hot Cockles; Hunt the Slipper; and Swinging	in bistre 1902 ... 14 14 0		
	Hot Cockles; and Hunt the Slipper	p.b.l. 1907 ... 11 0 0		
	Maternal Affection	c.p. 1907 ... 16 16 0		
	Maternal Love	c.p. 1907 ... 26 5 0		
	Mischievous Sport; and Sportive Innocence	c.p. 1907 ... 32 11 0		
	Months, The	c.p., set of 12 (by Bartolozzi and Gardiner) 1907 ... 220 10 0		

List of Engravings

LIST OF ENGRAVINGS SOLD BY AUCTION—*continued.*

Artist.	Title.	Remarks.	Year of Sale.	Price. £ s. d.
Hamilton, W. ...	Months, The	c.p., set of 12 (by Bartolozzi and Gardiner)	1906 ...	173 5 0
" " ...	" "	c.p., set of 12 (by Bartolozzi and Gardiner)	1905 ...	162 15 0
" " ...	" "	stipple, set of 12 (by Bartolozzi and Gardiner)	1901 ...	152 5 0
" " ...	" "	in bistre, set of 12, ovals (by Bartolozzi and Gardiner) ...	1903 ...	102 18 0
" " ...	" "	c.p., set of 12 (by Bartolozzi and Gardiner)	1904 ...	99 15 0
" " ...	" "	set of 12, of which 6 are proofs (by Bartolozzi and Gardiner) ...	1902 ...	92 8 0
" " ...	" "	set of 12, including 1 proof before letter, and 6 open letter proofs	1902 ...	51 19 0
" " ...	" "	in bistre, set of 12 ...	1906 ...	50 0 0
" " ...	" "	set of 12 (By Bartolozzi and Gardiner)	1906 ...	33 12 0
" " ...	" "	set of 12 (By Bartolozzi and Gardiner)	1907 ...	25 4 0
" " ...	" "	set of 11, November missing, (By Bartolozzi and Gardiner) ...	1903 ...	99 10 0
" " ...	Months, The, "May; June; July; and September"	c.p., set of 4	1905 ...	53 11 0
" " ...	Months, The, "June; September; October; and December" ...	c.p., set of 4	1904 ...	37 16 0
" " ...	Months, The, "June; July; and December" ...	set of three proofs	1907 ...	19 19 0
" " ...	Months, The, "January; and December" ...	c.p., ovals, pair ...	1903 ...	21 0 0
" " ...	Months, The, "May; and September" ...	c.p., pair ...	1902 ...	19 8 6
" " ...	Months, The, "June" ...	pair ...	1907 ...	7 17 6
" " ...	" " ...	p.b.l. ...	1902 ...	12 12 0
" " ...	" " "December" ...	p.b.l., in bistre ...	1902 ...	11 11 0
" " ...	Morning and Evening ...	c.p., oval ...	1907 ...	9 5 0
" " ...	Playing at Hot Cockles; and Thread the Needle ...	c.p., o.l.p. ...	1903 ...	22 1 0
" " ...	Playing at Marbles; Thread the Needle; Hot Cockles; and Hunt the Slipper ...	c.p., pair ...	1905 ...	50 8 0
" " ...	Seasons, The ...	c.p., pair ...	1905 ...	38 17 0
" " ...	Thread the Needle; and Hot Cockles ...	c.p. ...	1903 ...	24 3 0
Harding, S. ...	Rural Innocence ...	set of 4 ...	1907 ...	17 6 6
Harding, W. ...	Libertine Reclaimed; and The Companion ...	set of 4 ...	1902 ...	168 0 0
" " ...	Prelude to Matrimony; and Libertine Reclaimed ...	proofs ...	1907 ...	8 18 6
Hoppner, J. ...	Sword; and The Dance ...	c.p. ...	1902 ...	17 17 0
" " ...	Abercombe, Sir R. ...	p.b.l., pair ...	1907 ...	5 15 6
" " ...	Dundas, Lady Jane ...	c.p., pair ...	1902 ...	35 0 0
" " ...	Grenville, Lady ...	p.b.l. ...	1907 ...	3 3 0
" " ...	" " ...	o.l.p., in brown ...	1906 ...	2 10 0
Isabey	Napoleon at Malmaison ...	— ...	1906 ...	1 6 0
Kauffman, A. ...	Bacchus teaching the Nymphs; and Telemachus in grief for the sufferings of Ulysses (By J. M. Delattre)	e.l.p. ...	1902 ...	15 0 0
" " ...	Cleone	o.l.p. ...	1907 ...	6 6 0
		b.l., stipple ...	1902 ...	16 0 0
		p.b.l. ...	1907 ...	9 19 6
		p.b.l. ...	1907 ...	9 10 0
		c.p., pair in red ...	1907 ...	35 0 0
		c.p., pair in red ...	1907 ...	6 6 0

LIST OF ENGRAVINGS SOLD BY AUCTION—continued.

Artist.	Title.	Remarks.	Year of Sale.	Price. £ s. d.
Kauffman, A. ...	Diana and Nymph; and Damon and Delia	p.b.l., in red	1907	10 10 0
" "	Eurydice	p., in bister	1907	7 17 6
" "	Fancy's Sweetest Child; Shakespear's Child	p., in red	1906	12 12 0
" "	Fancy's Sweetest Child	p.b.l., in red	1906	8 18 6
" "	Fatima and Cossucia; and Zoraida Girl Dancing; and Girl with Tambourine	p.b.l., in red	1907	7 10 0
" "	Griselda; and The Shepherdess of the Alps	p.b.l., in brown, pair	1906	12 15 0
" "	Hammond, Lomisa	p., in red, pair	1907	16 16 0
" "	" " "	in red	1907	15 15 0
" "	" " "	p.b.l., in bistre	1902	11 0 6
" "	" " "	p.b.l., in red	1902	9 19 6
" "	Horace; and Virgil	in red	1902	5 0 0
" "	Judgment of Paris	c.p., a pair	1904	25 4 0
" "	" " "	p.b.l., in bistre	1902	12 12 0
" "	Modesty; and Vanity	oval, in brown, with full margin	1907	7 0 0
" "	Nymphs after Bathing, and Bacchanalians	p.b.l.	1907	6 6 0
" "	Nymph Dancing, Rosalina and Celia	c.p., pair	1905	20 9 6
" "	Paris and Aenone; and Damon and Delia	p.b.l., in red	1907	10 10 0
" "	Paulus ÄEmilius; and Cleopatra and Cossucia	p.b.l., in red	1902	4 4 0
" "	Rinaldo and Armida; and Morte di Clorinda	proofs, in red	1907	2 10 0
" "	Rinaldo and Armida; and the Death of Clorinda	o.l.p., in red	1907	14 14 0
" "	Rinaldo and Armida; and the Death of Clorinda	proofs	1902	6 0 0
" "	Seasons, The	p.bl.	1902	3 15 0
" "	Selim, or the Shepherd's Moral ...	c.p., set of 4	1903	30 9 0
" "	" " "	in bistre	1902	5 5 0
" "	Tancred and Erminia; Tancred and Clorinda	—	1906	3 3 0
" "	Telemachus Grieving for Ulysses; Bacchus amid Solitary Rocks ...	in red	1907	2 2 0
" "	Venus attired by the Graces; and The Judgment of Paris	c.p., pair	1903	30 9 0
" "	Venus attired by the Graces; and The Judgment of Paris	c.p., pair	1905	40 0 0
" "	Venus attired by the Graces ...	c.p., pair	1905	28 7 0
" "	" " "	oval, in red, with full margin	1907	27 0 0
" "	" " "	e.l.p., in bistre	1902	24 3 0
" "	" " "	c.p.	1903	23 12 6
" "	" " "	c.p.	1902	23 2 0
" "	" " "	oval, in red	1902	23 0 0
" "	" " "	in red	1903	21 1 0
" "	" " "	oval, in red, large margins	1904	19 10 0
" "	" " "	in red	1902	15 4 6
" "	" " "	proof, in red	1907	13 0 6
" "	" " "	c.p.	1902	9 9 0
" "	" " "	oval, in brown	1902	9 0 0
" "	Venus Presenting the Cestus ...	c.p., p.b.l.	1902	11 11 0
Kauffman and Cipriani ...	Wisdom, and Religion	in bistre	1907	1 14 0
	Griselda; and Adelaide	c.p., pair of ovals, framed	1907	13 0 0
Lawrence, Sir T.	Amelia, "Princess of England" ...	c.p.	1901	45 0 0
" "	Derby (Countess of) ... " ...	o.l.p.	1906	4 4 0
" "	" " "	c.p.	1907	178 10 0
" "	" " "	c.p.	1903	54 12 0
" "	" " "	c.p.	1905	42 0 0
" "	" " "	—	1907	21 0 0
" "	" " "	c.p., creased and torn	1902	15 5 0
	" " "	—	1907	5 16 6

List of Engravings

LIST OF ENGRAVINGS SOLD BY AUCTION—*continued.*

Artist.	Title.	Remarks.	Year of Sale.	Price. £ s. d.
Lawrence, Sir T.	Derby (Countess of)	c.p.	1907	3 3 0
" "	Farren, Miss (Countess of Derby) ...	c.p., untrimmed margin, record price for Bartolozzi print ...	1907	609 0
" "	" " " " " "	whole length, proof with title in open-etched letters, and address of J. Jeffryes only, framed ...	1902	63 0 0
" "	" " " " " "	—	1902	42 0 0
" "	" " " " " "	proof	1902	30 9 0
" "	Farren, Miss	c.p.	1905	183 15 0
" "	" " " " " "	c.p.	1904	157 10 0
" "	" " " " " "	c.p., 1st state	1901	144 0 0
" "	" " " " " "	c.p.	1903	107 2 0
" "	" " " " " "	stipple, whole length, p.b.l., in bistre ...	1905	79 16 0
" "	" " " " " "	p.b.l., whole length, in brown	1902	70 0 0
" "	" " " " " "	c.p.	1902	69 6 0
" "	" " " " " "	p.b.l.	1906	63 0 0
" "	" " " " " "	p.b., title	1904	58 16 0
" "	" " " " " "	p.b.l., in bistre ...	1902	52 10 0
" "	" " " " " "	—	1907	39 18 0
" "	" " " " " "	stipple, in bistre	1903	37 16 0
" "	" " " " " "	p.b.l.	1902	36 15 0
" "	" " " " " "	in bistre ...	1905	28 7 0
" "	" " " " " "	p.b.l.	1903	28 7 0
" "	" " " " " "	—	1902	28 0 0
" "	" " " " " "	in bistre ...	1901	26 5 0
" "	" " " " " "	—	1904	23 2 0
" "	" " " " " "	in black ...	1902	23 0 0
" "	" " " " " "	—	1905	22 1 0
" "	" " " " " "	—	1903	21 0 0
" "	" " " " " "	—	1904	21 0 0
" "	" " " " " "	p.b.l.	1907	21 0 0
" "	" " " " " "	—	1903	21 0 0
" "	" " " " " "	before alteration of inscription	1904	20 9 6
" "	" " " " " "	—	1907	16 5 0
" "	" " " " " "	c.p.	1904	11 0 0
" "	" " " " " "	—	1905	9 19 6
Nixon, J.	Devonshire, Georgina, Duchess of	in brown ...	1906	4 12 6
Opie	... Edwin and Emma	c.p.	1907	3 13 6
Ramberg	... Sorrows of Werter	proofs in red, a pair	1907	2 2 0
" "	Squire Thornhill and Olivia and the companion ...	proofs in bistre ...	1907	9 9 0
Reynolds, Sir J.	Affectionate Brothers, The, Peniston Lamb Children ...	c.p., framed ...	1902	44 2 0
" "	Affectionate Brothers, The ...	c.p. ...	1907	19 19 0
" "	Annette ...	in bistre ...	1906	8 8 0
" "	Ashburton, Lord ...	e.l.p. ...	1907	11 0 6
" "	Bartolozzi, Francis ...	fine proof ...	1907	6 5 0
" "	Bingham, The Hon. Miss ...	in bistre—after Sir J. Reynolds by Marcuard ...	1907	2 2 0
" "	" " " " " "	c.p. ...	1906	127 10 0
" "	" " " " " "	c.p. ...	1902	119 14 0
" "	" " " " " "	c.p. ...	1903	63 0 0
" "	" " " " " "	c.p. ...	1906	58 16 0
" "	" " " " " "	p.b.l., in bistre ...	1906	57 15 0
" "	" " " " " "	brilliant p.b.l., in brown	1903	33 0 0
" "	" " " " " "	c.p. ...	1905	30 9 0
" "	" " " " " "	c.p. ...	1906	29 0 0
" "	" " " " " "	c.p. ...	1907	21 0 0
" "	" " " " " "	stipple-p.b.l., in red	1904	18 18 0
" "	" " " " " "	2nd state, in bistre	1902	15 15 0
" "	" " " " " "	proof, in red	1902	15 4 6

LIST OF ENGRAVINGS SOLD BY AUCTION—*continued.*

Artist.	Title.	Remarks.	Year of Sale.	Price. £ s. d.
Reynolds, Sir J.	Bingham, The Hon. Miss ...	stipple ...	1902	13 10 0
" "	" " "	c.p. ...	1905	10 10 0
" "	" " "	c.p. ...	1906	10 10 0
" "	" " "	in bistre ...	1907	4 14 6
" "	" " "	in red ...	1907	3 10 0
" "	Bingham, The Hon. Miss; and Countess Spencer...	c.p., pair ...	1902	138 0 0
" "	" " "	c.p. ...	1903	126 6 0
" "	" " "	c.p. ...	1907	77 14 0
" "	" " "	c.p. ...	1902	75 0 0
" "	" " "	c.p. ...	1903	58 16 0
" "	" " "	c.p. ...	1906	40 19 0
" "	" " "	— " " ...	1907	25 4 0
" "	Burghersh, Lord ...	proof before arms, pair	1905	12 1 6
" "	" " "	c.p., stipple ...	1902	52 10 0
" "	" " "	o.l.p. ...	1902	17 17 0
" "	Burke, Edmund ...	p.b.l., in brown ...	1906	12 0 0
" "	Cottagers, The ...	c.p., full margin...	1901	36 15 0
" "	" " (Mrs. Macklin and Family) ...	c.p. ...	1904	9 19 6
" "	Foster, Lady Elizabeth ...	o.l.p. ...	1907	3 3 0
" "	" " "	c.p. ...	1907	160 0 0
" "	" " "	c.p., o.l.p., stipple	1902	126 0 0
" "	" " "	c.p. ...	1905	126 0 0
" "	" " "	c.p. ...	1902	92 8 0
" "	" " "	c.p., proof	1903	90 0 0
" "	" " "	c.p. ...	1905	86 2 0
" "	" " "	c.p. ...	1902	79 16 0
" "	" " "	c.p. ...	1901	75 12 0
" "	" " "	c.p. ...	1902	73 10 0
" "	" " "	p.b.l., in brown, large margin	1907	71 0 0
" "	" " "	p.b.t., in bistre ...	1906	56 0 0
" "	" " "	c.p. ...	1902	52 10 0
" "	" " "	p.b.l. ...	1905	49 7 0
" "	" " "	p.b.t. ...	1903	43 1 0
" "	" " "	c.p. ...	1903	42 0 0
" "	" " "	c.p. ...	1905	36 10 0
" "	" " "	in bistre ...	1902	35 14 0
" "	" " "	c.p. ...	1903	33 12 0
" "	" " "	c.p. ...	1903	32 11 0
" "	" " "	c.p. ...	1904	26 5 0
" "	" " "	p.b.l., in brown, large margin with the inscription	1907	13 5 0
" "	" " "	— ...	1907	13 2 0
" "	" " "	c.p. ...	1906	6 0 0
" "	" " "	early imprint, in brown, mended	1906	2 15 0
" "	Girl with Kitten ...	c.p. ...	1905	17 10 0
" "	" " "	p.b.l. ...	1902	11 0 6
" "	" " "	c.p. ...	1902	9 19 6
" "	" " "	c.p. ...	1907	5 5 0
" "	" " "	c.p. ...	1907	5 0 0
" "	" " "	o.l.p., in bistre...	1906	4 4 0
" "	Girl with Kitten; and Simplicity ...	c.p., pair	1903	21 0 0
" "	Grantham, Lord, and his brothers ...	p.b.l., in bistre ...	1907	26 5 0
" "	" " "	— ...	1907	3 13 6
" "	Gwatkin, Miss ...	in bistre ...	1902	15 15 0
" "	Harrington, Jane, Countess of, and children ...	c.p. ...	1902	147 0 0
" "	" " "	c.p. ...	1906	94 10 0
" "	" " "	c.p. ...	1906	90 0 0
" "	" " "	1st state, b.l. ...	1902	68 5 0
" "	" " "	c.p. ...	1902	65 0 0
" "	" " "	c.p. ...	1903	54 12 0
" "	" " "	1st published state	1906	42 0 0
" "	" " "	c.p., stipple ...	1903	41 0 0
" "	" " "	1st state ...	1907	34 13 0
" "	" " "	c.p. ...	1903	33 12 0

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LIST OF ENGRAVINGS SOLD BY AUCTION—*continued.*

Artist.	Title.	Remarks.	Year of Sale.	Price. £ s. d.
Reynolds, Sir J....	Harrington, Jane, Countess of, and children	proof, in bistre 1902 ... 27 6 0		
" " "	" " "	— 1904 ... 23 10 0		
" " "	" " "	in bistre 1903 ... 23 2 0		
" " "	" " "	1st proof 1906 ... 23 0 0		
" " "	" " "	in bistre 1906 ... 18 7 6		
" " "	" " "	2nd state 1907 ... 18 7 6		
" " "	" " "	c.p. 1902 ... 15 0 0		
" " "	" " "	stipple 1902 ... 11 15 0		
" " "	Harrington, Jane, Countess of; Lord Viscount Petersham; and The Hon. Leicester Stanhope ...	stipple, 2nd state 1902 ... 22 10 0		
" " "	Kaufman, Angelica	in red 1902 ... 6 0 0		
" " "	Lamb, Peniston, and his brothers... ...	1st state, b.l. 1902 ... 37 16 0		
" " "	" " " " ...	1st published state 1903 ... 32 11 0		
" " "	Lesbia	c.p. 1903 ... 35 4 0		
" " "	Mansfield, William, Earl of ...	c.p., stipple 1902 ... 30 9 0		
" " "	" " " " ...	p.b.l. 1907 ... 13 10 0		
" " "	" " " " ...	p.b.l. 1906 ... 11 10 0		
" " "	" " " " ...	— 1906 ... 3 0 0		
" " "	Potts, Miss Emily, as Thaïs ...	p.b.l. 1906 ... 32 12 0		
" " "	" " " " ...	o.l.p., in brown 1906 ... 29 10 0		
" " "	" " " " ...	o.l.p., in brown 1902 ... 24 0 0		
" " "	" " " " ...	o.l.p. 1907 ... 24 0 0		
" " "	" " " " ...	o.l.p., in brown 1906 ... 23 0 0		
" " "	Simplicity (Mrs. Gwatkin)	stipple, 1st published state 1904 ... 16 16 0		
" " "	" " " " ...	c.p., 1st state 1906 ... 50 0 0		
" " "	" " " " ...	c.p. 1901 ... 19 8 6		
" " "	Smyth, Lady, and Children	— 1902 ... 12 12 0		
" " "	" " " " ...	1st state, b.l. 1902 ... 84 0 0		
" " "	" " " " ...	c.p. 1902 ... 71 8 0		
" " "	" " " " ...	c.p. 1905 ... 65 2 0		
" " "	" " " " ...	c.p., framed 1902 ... 63 0 0		
" " "	" " " " ...	p.b.l., in brown 1902 ... 62 0 0		
" " "	" " " " ...	1st state 1907 ... 57 15 0		
" " "	" " " " ...	c.p. 1905 ... 54 12 0		
" " "	" " " " ...	1st state 1903 ... 40 0 0		
" " "	" " " " ...	stipple 1902 ... 30 9 0		
" " "	" " " " ...	stipple, proof, in bistre 1903 ... 28 7 0		
" " "	" " " " ...	c.p., p.b.l. 1903 ... 28 0 0		
" " "	" " " " ...	1st published state, full margin ... 1905 ... 27 6 0		
" " "	" " " " ...	in bistre 1906 ... 26 5 0		
" " "	" " " " ...	— 1904 ... 21 0 0		
" " "	" " " " ...	with wide margin 1903 ... 20 9 6		
" " "	" " " " ...	stipple 1902 ... 19 19 0		
" " "	" " " " ...	in brown 1905 ... 17 5 0		
" " "	" " " " ...	stipple, in bistre 1902 ... 16 5 0		
" " "	" " " " ...	in bistre 1906 ... 15 15 0		
" " "	" " " " ...	2nd state 1907 ... 15 4 0		
" " "	" " " " ...	— 1906 ... 9 0 0		
" " "	" " " " ...	— 1902 ... 8 0 0		
" " "	Smyth, Lady, and Children; and Jane, Countess of Harrington, and Children	c.p., pair 1904 ... 200 0 0		
" " "	Spencer, Countess"	stipple, in bistre 1905 ... 45 3 0		
" " "	" " " " ...	c.p. 1903 ... 110 5 0		
" " "	" " " " ...	c.p. 1905 ... 88 4 0		
" " "	" " " " ...	c.p. 1903 ... 54 12 0		
" " "	" " " " ...	p.b.l. 1902 ... 52 10 0		
" " "	" " " " ...	p.b.l., in bistre 1902 ... 34 13 0		
" " "	" " " " ...	c.p. 1906 ... 30 0 0		
" " "	" " " " ...	stipple, 1st pub. state, in red ... 1904 ... 29 8 0		
" " "	" " " " ...	1st published state 1907 ... 29 8 0		
" " "	" " " " ...	c.p. 1904 ... 28 7 0		

LIST OF ENGRAVINGS SOLD BY AUCTION—continued.

Artist.	Title.	Remarks.	Year of Sale.	Price.		
				£	s.	d.
Reynolds, Sir J....	Spencer, Countess ...	in bistre ...	1902	18	18	0
" " "	" "	1st state ...	1904	18	7	6
" " "	" "	— ...	1906	12	15	0
" " "	" "	proof before the arms ...	1902	12	1	6
" " "	" "	— ...	1905	10	10	0
" " "	" "	2nd state ...	1907	10	10	0
" " "	" "	in bistre ...	1901	9	19	6
" " "	" "	in brown ...	1902	7	17	6
" " "	" "	in red ...	1907	7	17	6
" " "	" "	in brown ...	1906	7	10	0
" " "	Sprightliness (Master Stanhope) ...	c.p., 1st state ...	1906	40	0	0
" " "	Stanhope, The Hon. Leicester ...	c.p. ...	1902	76	0	0
" " "	" "	c.p. ...	1904	44	0	0
" " "	" "	c.p., cut ...	1905	22	10	0
" " "	Stanhope, Master Leicester ...	c.p. ...	1906	21	0	0
" " "	" "	c.p. ...	1902	19	15	0
" " "	Stanhope, Mr. Leicester ...	in b stre ...	1907	14	3	6
" " "	Stanhope, Master Leicester ...	c.p. ...	1904	12	5	0
" " "	Thurlow, Lord ...	p.b.l. ...	1902	13	2	6
" " "	" "	p.b.l. ...	1907	12	10	0
" " "	" "	p.b.l. ...	1906	8	0	0
" " "	Venus and Cupid ...	o.l.p. ...	1906	6	6	0
" " "	Venus Chiding Cupid ...	c.p. ...	1906	10	10	0
" " "	" "	in red ...	1902	9	19	6
" " "	Yorke, Mr. Philip ...	in red ...	1902	6	0	0
" " "	" "	— ...	1906	6	16	6
Romney	Crouch, Ann ...	p.b.l. ...	1907	8	8	0
Roslin	Marie Christine, Queen ...	p.b.l., in red ...	1902	40	0	0
"	" "	p.b.l., in red ...	1902	36	15	0
"	" "	o.l.p., in red ...	1906	30	9	0
Shelley	Heathcote, Lady, and Child; Signora Rosalba; and The Marlborough Family ...	all proofs ...	1907	4	14	6
Smith, J. R.	Lecture on Gadding ...	c.p. ...	1902	58	16	0
" " "	" "	c.p. ...	1906	45	0	0
" " "	" "	e.l.p. ...	1907	38	7	0
" " "	" "	c.p. ...	1905	36	15	0
" " "	" "	c.p. ...	1904	29	8	0
" " "	" "	o.l.p., in bistre ...	1902	28	7	0
" " "	" "	in brown ...	1907	14	15	0
Tompkins, P. W.	Affection and Innocence ...	c.p., ...	1902	28	0	0
" " "	He Sleeps ...	proof, in bistre ...	1907	5	5	0
" " "	Fool of Quality (Illustrations to the)	c.p. ...	1904	27	6	0
" " "		pair ...	1907	1	11	6
Walker, R.	Oliver Cromwell ...	o.l.p. ...	1907	9	6	0
Walton, H.	Young Maid; and The Old Sailor...	in bistre ...	1902	12	1	6
West, B.	Clarence, Duke of ...	p.b.l. ...	1906	4	4	0
Westall (see Wheatley)						
Wheatley, F.	Country Girl going Reaping; and the Watercress Girl ...	p.b.l. ...	1907	13	2	6
" " "	" "	— ...	1907	3	3	0
" " "	Going to Market; and The Return from Market ...	c.p., pair ...	1907	31	10	0
" " "	Newcastle, Duke of (Return from Shooting) ...	c.p. ...	1907	42	2	0
" " "	" "	c.p. ...	1904	26	5	0
" " "	" "	c.p. ...	1902	17	17	0
" " "	" "	c.p. ...	1904	16	16	0
" " "	" "	— ...	1907	3	3	0

List of Engravings

LIST OF ENGRAVINGS SOLD BY AUCTION—continued.

Artist.	Title.	Remarks.	Year of Sale.	Price. £ s. d.
Wheatley, F. ...	Return from Shooting	c.p.	1905 ...	25 4 0
Wheatley and Hamilton ...	Return from Shooting; with Companion, by A. Cardon	c.p., pair	1907 ...	84 0 0
" " ...	" " ...	c.p., pair	1902 ...	50 0 0
" " ...	Scenes from Faust	c.p., pair	1902 ...	17 17 0
Wheatley, F. and Westall ...	Seasons, The	p.b.l., set of 4 ...	1906 ...	86 0 0
" " ...	"	p.b.l., set of 4 ...	1902 ...	55 13 0
" " ...	"	p.b.l., set of 4 ...	1906 ...	50 8 0
" " ...	"	o.p.l., set of 4 ...	1902 ...	33 12 0
" " ...	"	p.b.l., set of 4 ...	1903 ...	24 3 0
" " ...	"	in bistre, set of 4 ...	1907 ...	18 10 0
" " ...	"	" ...	1906 ...	18 7 6
" " ...	" (Summer; and Winter; and Autumn)	all p.b.l., very fine	1903 ...	50 0 0
Wheatley, F. ...	Seasons, The (Summer and Winter)	c.p., two ...	1902 ...	183 5 0
" " ...	" " "	p.b.t., c.p., pair ...	1905 ...	91 7 0
" " ...	" (Summer)	" ...	1907 ...	13 13 0
" " ...	" " "	c.p. ...	1904 ...	67 4 0
" " ...	" (Winter)	p.b.l., brilliant impression in brown, full untrimmed margins	1903 ...	34 0 0
" " ...	" " "	c.p. ...	1902 ...	50 8 0
" " ...	Sbow, The; and The Fair	p.b.l., brilliant impression in brown, full untrimmed margins	1903 ...	35 0 0
" " ...	" " "	c.p., pair	1902 ...	43 1 0
" " ...	" " "	o.l.p.	1907 ...	5 0 0

ABBREVIATIONS:—*c.p.*, colourprint; *s.*, stipple; *p.b.l.*, proof before letters; *e.l.p.*, etched letter proof; *p.b.t.*, proof before the title; *o.l.p.*, open letter proof.

NOTE.—The description in each case is that given in the auctioneers' catalogue.

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